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MRS. DION BOUCICAULT.

AT THE THEATRES.

Union Square.—The Cadi.

Comedy in three acts, by Bill Nye. Produced Sept. 21.

The Cadi	Thomas Q. Seabrooke
Lieut. George Packenham	Eugene Moore
Silent Nace Iten	R. J. Dustan
Taylor Wellington	Francis Nelson
Hop Long	Charles T. Parsloe
Arnold J. Constable	Jay Wilson
Croupy Daggett	Minnie Dupree
Arietta Kilgore	Lizzie Hudson Collier
Dora Stanley	Ruth Carpenter
Helen French	Jennie Goldthwaite

The piece offered at the Union Square Theatre on Monday night was not a play, according to accepted ideas—it was an entertainment.

Mr. Bill Nye has constructed just such a work as might be expected from the hand of a professional humorist. Mark Twain and Bret Harte, not to speak of the inventor of the Bad Boy, all tried their hand at playwriting, and their experiments resulted in precisely the same sort of dramatic nondescript as a large and friendly house saw last night.

We do not mean to insinuate that The Cadi is a failure as a laugh-maker, we simply mean to assert that it is a failure as a play.

The piece is based on a funny idea; it has a funny character for its central figure, and the lines are quite as funny as anything the author has contributed to the Sunday newspapers.

But all his fun is the fun of the confirmed and elaborate funny man. It is the sort that reads better than it spouts. It tickles the risibilities with greater force through the medium of type than through the medium of sound.

Mr. Nye is nothing if not original. He has accordingly dispensed with a plot—which might prove troublesome—in his maiden contribution to the stage. Such interest as there is in it, centres on the character of The Cadi himself, a humorous character to whose drolleries all the other characters are subordinated. There is a slight suggestion of an intention to tell some sort of story, but it is vague and incoherent. Mr. Nye, like Mr. Hoyt and Mr. Howells, is evidently a convert to the theory that when a character sketch has been made a play is symmetrical and complete.

But unlike the apostle of variety farce-comedy Mr. Nye has at least furnished a piece that is clean, wholesome, free from horseplay and rich in humor of a quaint, uncommon kind.

The Cadi is a Wyoming Pooh-Bah, who is editor, postmaster, and justice of the peace all rolled into one. By means of these numerous and simultaneous functions many comic incidents are contrived. The Cadi is kind-hearted, shrewd, cool, and impecunious. He has an elastic conscience and a realizing sense of the practical value of keeping up appearances.

Mr. Seabrooke in the title-role gave a capital performance. Indeed, the characterization was better than its setting. His make-up—after the familiar caricatures of Bill Nye, was admirable. He delivered his racy lines quaitly but with delightful drowsy, and the one or two touches of sentiment demanded of him were given with sincerity and feeling. Mr. Seabrooke is an excellent eccentric comedian, and this performance will go far toward giving him a permanent rank among the leading exponents of American character.

Mr. Nelson was manly and natural as Wellington: Mr. Moore was earnest but noisy as the Lieutenant; Mr. Parsloe played a Chinaman with his customary skill.

Miss Collier was natural and vivacious in the part of the bustling postmistress. This experienced actress is always an acquisition to a cast. Miss Goldthwaite played Helen with tact and skill, and she was fair to see. Miss Carpenter was also admirable in the short part of Dora, which she handled very artistically. Miss Dupree was amusing as Croupy.

But well as they were played, all the parts, except Mr. Seabrooke's, are undeniably bad, offering no adequate excuse for the talent that is wasted on them. The text of the play, by the way, bears evidence of having been chopped down hastily with a blunt and ill-directed axe.

Garden.—Nero.

Tragedy in five acts, by T. Russell Sullivan. Produced Sept. 21.

Nero	Richard Mansfield
Benecrates	W. D. Stargus
Babilus	W. J. Ferguson
Lysias	William Haworth
Pnaon	Frank Lander
Silvanus	W. H. Crompton
Novalis	A. G. Andrews
Grembo	Harry Gwynette
Messala	Finch Smiles
Datus	T. F. Graname
Charis	Emma V. Sheridan
Acte	Beatrice Cameron

Nero will never set a New York audience on fire whatever may have been accomplished in the incendiary line at Rome. In short, T. Russell Sullivan's tragedy of Nero, which was produced at the Garden Theatre, on Monday night, was not received with anything approaching enthusiasm.

The failure was not so much due to the ineffectiveness of the play itself as to the inadaptability of Richard Mansfield and his supporting company to the characters they assumed. The play, as a whole, is above mediocrity in point of literary merit, but it was not possible on Monday evening to gauge its dramatic worth. The climaxes appeared to be well led up to, but somehow they missed fire—even the burning of Rome at the end of the third act.

Mr. Mansfield's conception of Nero's character seemed to be that of a Roman Mr. Hyde. His personation was all repulsiveness without a spark of geniality. He played the harp as if music was a very serious business, and he made love like a wild beast let loose on its feminine prey. The monotony of Mr. Mansfield's elocution was so dreary, that those who had admired his racy character work in former plays were at a loss to account for the lack of light and shade in his portrayal of such an eccentric and passionate individual as Nero.

The audience waited patiently for something to turn up in Mr. Mansfield's acting, but that "something" never came, and towards the close of the performance a spirit akin to suppressed guying was manifested in various sections of the house.

D. H. Harkins had to undergo the ordeal of making an exhibition of himself as Menecrates. His face was made up to vie with the glow of the setting sun, and altogether there was a palpable indication in his make-up that Menecrates had frequently looked upon the wine when it was red.

Frank Lander was acceptable in the part of Phaon, and W. J. Ferguson did what he could to impart dramatic value to the character of the astrologer, Babilus.

William Haworth, who played the part of Lysias, was more fortunate than his fellow actors, in that he was poisoned by Nero in the first act. His wrestling was realistic, and he appeared to advantage during the one scene allotted to him.

Henry Gwynette acted the role of Grembo in the manner of a stage-struck butcher. W. H. Crompton, A. G. Andrews, and Finch Smiles were less objectionable in their heroic histrionism; T. F. Graham was cast as Datus, a Roman actor, but was not given much opportunity to do anything except speak the few lines set down for him.

Emma V. Sheridan looked charming and acted cleverly as Charis, a Greek dancing girl, with whom Nero is desperately in love. If the female supers are allowed hereafter to hustle Miss Sheridan off the stage in the third act with the unceremonious vigor they displayed at the first performance, the actress will probably require the services of an ambulance before Saturday night.

Beatrice Cameron struggled nobly to act the character of Acte with tragic intensity, but she is scarcely adapted for that line of work. She looked very pretty, and was quite telling in the scene in which Acte believes that she has succeeded in rekindling Nero's love for her after saving his life. Miss Cameron, however, was unable to cope successfully with the emotional exigencies of the part.

The scenery was not of an elaborate character. The scenes represented a Tavern in the Subura, The Hall in the Palace of the Cæsars, Phaon's Villa near Rome, and a Hall in Nero's Golden House.

New York.—Boys and Girls.

Farce-comedy in three acts, by John J. McNally. Produced Sept. 21.

Professor Theodore Sofi	Joseph Mitchell
Arthur Sofi	Ignatio Martinetti
Nellie Fyer	Flora Irwin
Mme. Alert	May Irwin
Frank Asnew	Frank Shepard
Lotta Goode	Sadie Kirby
Isaac Goldenfeld	William B. Wood
May B. Wurz	Blanche Howard
Annie Howe	Laura J. Russell
Maida Coup	Nellie Victoria Parker
Andrew Xales	Harry Leopold
Tom	John Leopold
Dick	Willie Leopold
Harry	Frederick Leopold
Robinson	Joseph Leopold
Smith	Lewis Leopold

The observation of John J. McNally is clear. As a theatrical critic he has doubtless observed that the Irwin Sisters, Wood and Shepard, and the Leopold Brothers, in their respective specialties, have become popular favorites. Popular favorites in a farce-comedy are a requisite. They are its backbone.

Mr. McNally has interspersed their antics with such songs as "Comrades," "Maggie Murphy," and "Oh, What a Difference in the Morning!" He has written dialogue that is noticeable for the variety, but not for the youth of its jokes.

Although the ingredients are old, the combination is new. Boys and Girls, which is the title of the farce-comedy, created applause and laughs in large quantities last night. The events follow each other so quickly that the audience has scarcely time to recover itself from one laugh before another is called forth.

The first act represents adjacent back yards. The set is exactly like that of the first act of 8 Bells. The Leopold Brothers hit each other on the head with slapsticks and jump over walls and into windows exactly as the Byrne Brothers do in 8 Bells. It is nip and tuck which are the cleverer. Indeed, the scenes and the actions are so similar that we question if they were not both borrowed from an old farce by Madison Morton.

It is in the second act of Boys and Girls that the fun is rampant. The scene is a cheap restaurant. The walls are covered with bills of fare.

May Irwin impersonates a tough girl, in the vein of the original tough girl in Reilly and the 400. Then she dances a sabot dance with agility and noise. Mr. Shepard played his violin, while Mr. Wood smashed his massive watch with as much effect as ever Sadie Kirby sang, much better than she used to, and got big floral pieces. An automatic hen hatched eggs at five cents apiece. Food was made and mixed in the usual cheap restaurant fashion.

Flora Irwin appeared in turn as a pretty soubrette, an Irish "biddy," and a tipsy boy-about-town. She was capital as each.

We must not forget to mention Ignatio Martinetti. As the French cook he was true to the type.

Mr. McNally's Boys and Girls is not a work of art. But it is clean, diverting, and, as a farce, it is a success.

Columbus.—Darlington's Widow.

Farcical comedy, in three acts, by John Douglass. Produced Sept. 21.

Adonis Featherfield	Clarence Heritage
Tom Meredith	Al. Roberts
Job Darlington	E. A. Eberle
Dennis McCarthy	Donald Harold
Mrs. Darlington	Grace Huntington
Felicite Bloobs	Estelle Mortimer
Florence Featherfield	Dollie Davis

Darlington's Widow, described as a farcical comedy, by John Douglass, was produced at the Columbus Theatre on Monday night before a good-sized audience.

The piece is of the conventional farce-comedy pattern, and abounds with humorous situations that appeared to please the audience.

Grace Huntington as Mrs. Darlington made a beautiful and charming young widow.

Estelle Mortimer as Felicite Bloobs was a humorous old maid and Dolly Davis as Florence Featherfield looked very pretty.

Al. Harris as Josiah Sparkle, a woman-hater, was funny. So, also, was the actor named on the bills as Clarence Heritage, as Adonis Featherfield. The other members of the cast were efficient.

Fourteenth Street.—Odette.

Clara Morris opened a week's engagement at the above theatre last night with Sardou's familiar play, Odette.

The audience was large, although the house was uncomfortably hot, and Miss Morris' portrayal of the French adventuress frequently moved it to enthusiasm. This homage, however, was only accorded at brief inervals—at those moments when, as is her custom, the actress' latent genius shone forth and raised her above mediocrity to the highest point of emotional display. Miss Morris' performance, like her pronunciation, was most uneven, but taken as a whole it was fairly convincing and effective.

The star was supported by J. M. Colville, who was rather stagy in the part of the Count. W. C. Kelley played the part of Philippe de la Roche, Howard Coveny that of Bechard, and George Parkes was the Dr. Oliver.

Grand.—Shenandoah.

The return of Bronson Howard's Shenandoah to this city attracted a large audience at the Grand Opera House on Monday night.

The cast contained many of the original players, and was excellent in its entirety. Oscar Eagle gave to General Haverhill the requisite stern exterior of the Army officer that only partially concealed a sympathetic nature.

Francis Carlyle as Colonel West, and Joseph Adelman as Colonel Ellingham were tender in love scenes and heroic in official duties.

Henry Herman as the villain, Captain Thornton, gave satisfaction in an unpleasant role, while A. E. Lohman showed his ability as a light comedian as Captain Heartsease.

Lilla Vane proved pleasing and effective as Gertrude Ellingham. Mabel Dunlap was well cast as Madeline West, as was also Josephine Hall as Jennie Buckthorn.

Next week, Primrose and West.

Windsor.—A Hole in the Ground.

A Hole in the Ground, which has been seen many times in this city and which has been noticed freely in these columns, has neither improved nor deteriorated.

The present cast includes Hattie Harvey as the Lunch Counter Girl and Charles Cowles as The Stranger. Both these clever performers succeeded in pleasing the house. Frank Lawton as the Station Agent repeated his hit of two seasons ago.

The rest of the performers were competent, and danced and sang themselves into the favor of the audience.

Koster and Bial's.—Variety.

Mlle. Eugenie Fougere, the Parisian comic *excentrique*, has scored a pronounced hit at Koster and Bial's. Last night she was enthusiastically encored. Her songs and eccentric dancing possess a peculiar charm.

Prince Kokin, a Japanese equilibrist, executes some wonderfully clever feats, and Jennie Joyce's song, "The Customs of the Country," proved topical and amusing.

Tony Pastor's.—Variety.

There was an entertaining programme at Tony Pastor's popular little theatre on Monday night. Weber and Fields' Specialty company was the chief attraction. The work they did was loudly applauded. Filson and Errol, in a comedy sketch, entitled Women and Men, was also excellent.

Russell Brothers were seen in their amusing imitations of Irish chambermaids and popular actresses. Next week, Williams and Orr's Meteors from Pittsburg are announced.

People's.—Unknown.

John A. Stevens, an actor well known on the Bowery, is the attraction this week at the People's.

The play, Unknown, is well known in that region. It is a weird melodrama, with the usual hairbreadth 'scapes and impossible heroics, but it served to please a large house, who applauded at every opportunity. Messrs. Stevens, Brien and Clarke and Tessie Butler played the principal parts.

Jacobs'.—Fabio Romani.

This play was noticed in these columns a fortnight ago. The cast is identical with that of the production at the People's Theatre. The house was large and not chary of its applause.

At Other Houses.

Marie Wainwright continues to give her charming personation of Amy Robsart at Palmer's.

Roland Reed is prospering in The Club Friend at the Star.

East Side audiences are delighted with the wonderful Lilliputians in The Pupil of Magic at the Thalia. A new piece is in preparation, however.

Frederick Paulding has gained metropolitan favor in his elaborate production of The Struggle of Life at the Standard. Next week Robin Hood will be heard there.

De Wolf Hopper will cease to caper in Wang at the Broadway a week from next Saturday.

The sojourn of Mr. Wilkinson's Widows at Proctor's Twenty-Third Street Theatre is limited to this and next week. Then Thermidor.

There is no likelihood that Edward Sothern will appear in any other play but the Dancing Girl during his present engagement at the Lyceum.

The jollity of Jane is still amusing visitors to Hoyt's Madison Square.

An extraordinary creature known as Krao, the Missing Link, is the special attraction at Doris' Museum this week. Hourly performances are given at the three theatres of this establishment.

The Solicitor still gets in and out of mirth-provoking scrapes at Herrmann's.

Contrary to custom, the ladies are to be ignored at the souvenir performance of Indigo at the Casino next Friday night. The male contingent is to be honored on this occasion with some delicate attention on the part of the management.

There is not a dull moment in the performance of Niobe, now running at the Bijou.

IN THE WINGS.

Virginia Harned's faint, fall, and roll over on the staircase in the third act of The Dancing Girl is town talk. It is about as clever a bit of stage tumbling as Sarah Bernhardt did in As in A Looking Glass for the benefit of the Paris boulevardiers. Like many other bits of "business," however, that have become prominent because peculiar, Miss Harned's fall, when first executed, was an accident. I was congratulating her upon it last week when she told me this. "On the first night," she said, "my foot caught in my dress, and I fell heavily and rolled to the footlights. The audience applauded and applauded, and so I've done it every night. But it's made me black and blue!"

Roland Reed feels that he has cut away from farce forever. "My dear Fem," said he, as we sat in his dressing-room at the Star during an *entr'acte*, "any man can draw a laugh from the average audience by getting himself up like a clown or striking a fellow in the flat of the back with a board. But true comedy acting lies in the art of illuminating, as it were, the author's dialogue by the meaning and expression which the actor only is able to give to it. I have made lots of money in farce-comedy, and now I am going to do work of a higher order."

It is an open secret that John J. McNally is writing a farce-comedy to fit the fleshy and popular "Pete" Daly. Mr. Daly, I hear, is to star in the play next season. He has been a close second to James T. Powers in A Straight Tip, and let us hope that in the future he will be an easy winner.

I want to applaud the *aplomb* of Pauline Hall. At the finale of the second act of Madame Favart at the Harlem Opera House, on Thursday night, a stupid stage hand let the curtain down too soon, leaving Miss Hall on the outside to the audible mirth of the audience. Miss Hall nodded to the conductor to continue the music and finished her song, however. Her indignation was reserved for her dressing-room.

Augustus Thomas has returned to the city after a pleasant Summer spent by the sea in Maine, the guest of G. W. Presberry, of the Madison Square Theatre. I asked Mr. Thomas if Mr. Presberry's wife, sweet Annie Russell, was recovering in the least from her serious invalidism. Mr. Thomas tells me that unfortunately Miss Russell, who is now on Long Island, shows no signs of improving.

New York's capacity for theatres seems to be unlimited. At least Arthur B. Chase, the well-known manager who has directed the tours of Edwin Booth and other stars, thinks so. Mr. Chase will soon manage a theatre in New York. The site has been selected, the plans made, and work will begin shortly.

It is the ambition of Julian Magnus, also to direct the fortunes of a metropolitan house. I was chatting with Mr. Magnus between the acts of Amy Robsart at Palmer's on Wednesday night, and he told me that if he and Marie Wainwright can find a suitable location it is probable that they will have a theatre in this town in which performances will be given on an Irving scale by a permanent stock company.

This is certainly a varied career, especially when it is recalled that Mr. Magnus was continually writing special articles for magazines and writing books. As a rule, such a scattering of energy is baneful to success. I do not think that Mr. Magnus himself would recommend a following of his example.

What a difference between the critics of New York and of Boston! Here, with few exceptions, they do not speak as they pass along the aisles to and from the lobby, while at the Hub they cherish a good-will for each other and actually compare notes!

Edward Harrigan was looking rather jaded before he left town last Spring for his vacation at Schroon Lake. He has got back again, however, after a long visit, during which his only worry was to land a trout. He is as brown as a berry, and was never in better health. He says: "My new play has not been christened, but it is about ready for the stage. It is more of the Mulligan order than my recent plays, and I shall play the part of a jolly Irishman with a true heart. Emma Pollock, Annie Yeamans, Johnny Wild and the other old favorites will have parts that will give them every opportunity." The cast will be stronger than hitherto, as there will be twelve speaking parts of importance.

FEM.

MANAGERS' MESSAGES.

Cohoes, N. Y., Sept. 19.—The Vendetta opened at Pittsfield on Saturday and scored a success. Many turned away. Nine curtain calls.

E. W. Varney, Jr.

London, Ont., Sept. 21.—Modjeska opened her season here to-night to a crowded house.

Frank G. Cotter.

THE HANDCLASS.

THE world's a stage, so once great Shakespeare wrote,
Where each one acts after his or her bent; or
Does not act at all, you'll sometimes note,
And everyone is fighting for the centre.

♦ ♦ ♦

WRITEM.—"I've thought of a capital climax for the first act of my farce-comedy."

ASKEM.—"What is it?"

WRITEM.—"Scene Summer hotel. Man comes in and finds fault with the place, says he's ordered a cocktail of six different waiters and hasn't got one yet. Suddenly chord of music. Six trick doors open in the hotel flat and six darkey waiters appear simultaneously, each with a cocktail. Man faints. Curtain falls.'"

ASKEM (*enthusiastically*).—"Writem, your fortune is made!"

♦ ♦ ♦

CHAFFEDAH.—"I hear that Dolly Burlesk has decided to join a high-class company and will give up tights."

DUDEDEAH (*meditatively*).—"Indeed! I can't imagine Dolly drinking seltzer."

♦ ♦ ♦

It's the same thing over again,
The same thing over again,
The plays they call new
They are mildewed and blue,
They're the same thing over again.

♦ ♦ ♦

MISS GIDDIGATE.—"What is a Summer Girl?"

MR. KNOWEM.—"She's a girl who never counts the Winters when she gives her age."

♦ ♦ ♦

A SURE SIGN.

"Bluffah has not been out of town this Summer."

"How do you know?"

"I saw him on Broadway wearing a yachting cap."

♦ ♦ ♦

AT THIS SEASON.

Now the baseball player sinks from sight into life's eddying whirl,
And the dress-coat actor smiles upon the frisky city girl.

♦ ♦ ♦

YOU MUST.

You must ask of the Man in the Moon,
You must ask of the Man in the Moon,
Where the Summer girls go
Through the frost and the snow,
You must ask of the Man in the Moon!

♦ ♦ ♦

JAGGERS.—"Dedbroke looks rather rocky, doesn't he?"

WAGGERS.—"Yes, he's been in the mountains all Summer."

♦ ♦ ♦

"WHAT a strange paradox," sighed Staggeract, as he carefully picked a fly off the sleeve of his regained overcoat, "that so many actors should be in town and yet not in it!"

♦ ♦ ♦

"HAVE you seen Sothern in The Dancing Girl?"

"No, I never thought Sothern would come to that. What does he do? Skirt dance or kangaroo?"

THE SHOCK WAS TOO GREAT.

"ANYTHING new and startling this morning?" asked the horse editor of the suburban reporter.

"A man was seen in a Brooklyn theatre last night wearing a dress coat," answered the young man.

And the editor fell to the floor in an inert heap. He had lived in Brooklyn once himself.

♦ ♦ ♦

NEXT SEASON'S EMOTIONAL DRAMA.

JIBBETS.—"Have you seen the new emotional play, All in a Lifetime?"

JOBLOTS.—"No."

JIBBETS.—"You should see it. There's a wrestling match in the first act, a trick elephant in the second, and in the third the heroine walks on the ceiling and distributes souvenirs to the audience!"

♦ ♦ ♦

THERE'S a letter in the candle,
Sometimes flashing, sometimes still,
One I hanker not to handle—
'Tis my Summer hotel bill.

♦ ♦ ♦

IT was a Western paper that headed an item, "Carmencita on a Tear," when it really intended to convey an idea that the Spanish danseuse was making a tour through the country.

♦ ♦ ♦

JAGGERS.—"Don't you think that Tearem has a stiff carriage and manner when on the stage?"

WAGGERS.—"Well, he ought to; he traveled all last season with an automatic waxwork company."

♦ ♦ ♦

THERE are five Uncle Tom's Cabin companies on the road already, and the season yet in the bloom of its youth.

♦ ♦ ♦

GUSTAVE FRANKEL, a member of Augustus Pitou's stock company, is alluded to as "a convert from farce comedy."

♦ ♦ ♦

WAGS.—"I met Wayoffe to-day, and he is a changed man."

TAGS.—"In what way?"

WAGS.—"Why, he paid me ten that he owed me!"

♦ ♦ ♦

I SANG to her of love, and joy and hope,
And rang the changes in the old sweet song,
And yet last week the maiden did elope
With a man who whistled "Comrades"
All day long!

♦ ♦ ♦

RIGGS.—"Editor Cuttem, how do you manage to avoid the poets, bores and cranks that come to the office?"

CUTTEM.—"I just have the office towel over the door-handle, and they think it's crape and go off quietly."

EDWIN W. HOFF.

We publish above a character portrait of Edwin W. Hoff, the artist who originated the title-role in De Koven and Smith's successful opera, Robin Hood. As will be perceived by our engraving Mr. Hoff is a stalwart, handsome fellow who realizes, in presence at any rate, the popular and poetic conception of the famous chief of the merry men that roved the greenwood. Mr. Hoff's first appearance in this city as Robin Hood will be made on Wednesday evening of next week at the Standard Theatre. His alternate, Mr. Knol, will appear at the opening performance.

THE MEMPHIS THEATRE FIRE.

The old Memphis Theatre was entirely destroyed by fire last Thursday. The loss is $30,000, and the insurance in various companies will cover $24,500 of that amount.

The fire broke out at 3:30 A. M. over the stage, and although the fire department responded promptly to the alarm the theatre building was completely gutted. Only the front and part of the side walls remained standing after the fire.

The theatre was owned by Jacob Friedman, of Boston. It was built in 1858, and many noted actors and singers have appeared there. The house was formerly owned by Ellis Leubrie and his brothers. Business reverses compelled them to dispose of the theatre to Mr. Friedman. Ellis Leubrie, however, was subsequently placed in charge of the management, and had worked faithfully in the interests of his employer.

It is suspected that the fire was of an incendiary nature. Certain discharged employés are alleged to have made the threat that they would "get even," and the police are investigating the matter.

FLEURETTE NO MORE.

Fleurette, the pseudo comic opera presented a few weeks ago at the the Standard Theatre, has joined The Kedive and the Black Masque in that bourne from which no play returns. It ended its brief existence last Tuesday night at the Arch Street Theatre, Philadelphia. Salaries, writes our Philadelphia correspondent, were long overdue.

A MIRROR reporter called on Mrs. Frank Leslie at her office in the *Judge* building on Monday.

"It is a pity," said Mrs. Leslie, "that Emma Steiner's operetta failed—but what else could happen with such a dull, flat libretto and such an inferior cast?

"I was not 'the backer' of the venture, as has been stated, but simply aided Miss Steiner as much as I could by notes of introduction. I met her last year and found her a bright, ambitious woman, with pluck. I like to see such people succeed.

"The music of Fleurette I thought sprightly, didn't you? and Miss Steiner leads well, too.

"We will hope that, undaunted by the fate of Fleurette, Miss Steiner will yield her baton to an opera that is what it should be in every way."

MR. HAWORTH'S STELLAR SUCCESS

Allen J. Shedden, the manager of Joseph Haworth, told a MIRROR representative Monday that his star had been launched this season on a most successful stellar career.

"St. Marc," said Mr. Shedden, "of which Mr. Haworth has been making a feature, has been well received everywhere. The Leavenworth Case, Anna Katharine Green's dramatization of her novel of that name, made a big hit when it was produced for the first time on any stage on Sept. 15, at the Grand Opera House, Chicago. There can be no doubt of the success of the play, and it will form a valuable addition to Mr. Haworth's repertoire.

"The Chicago critics were unanimous in praise of Mr. Haworth's creation of the part of James Trueman Haverill. There are very few actors who have the intense nervous strength to fit them for such a role. A new light comedy, by Miss Green, is now in rehearsal, and will be produced shortly by Mr. Haworth."

OBITUARY.

Samuel Grau, a brother of Maurice Grau, died on Thursday morning last of consumption at 110 West One Hundred and Sixth Street. He had been in poor health for two years, but his death was not looked for so soon. Twelve years ago Mr. Grau assisted his brother, Maurice, in managing a French opera company at the Fifth Avenue Theatre. Colonel John A. McCaull then came to the Fifth Avenue and Mr. Grau remained with him. As business manager he went with Colonel McCaull to the Bijou and to the Casino. Season before last he was assistant manager of the Patti-Tamagno Opera company. He was thirty-eight years old. He was buried on Sunday in the plot with his mother, who died last Spring.

A telegram from Paris announces the death in that city of the well-known actor, Leon Hyacinthe Marais, in his thirty-ninth year. M. Marais was graduated from the Conservatory in 1875 and made his début at the Odéon. In 1876 he made a reputation by his creations of Vladimir in The Dancheffs and Stenko in Hetman. He also was successful in the classic drama. In 1877 he married Mlle Helene Petit, an actress of the Odéon.

Wilbur M. Williams, dramatist, actor and manager, died recently in St. Louis. He was the author of The Little Duchess, All Fools' Day, The Fireman's Ward and other plays. His wife was Nettie Williams, formerly a Western soubrette star.

DYEING AND CLEANING.

Costumes cleaned and renovated. Special rates to the profession. Orders by express promptly attended to. Goods forwarded. Discount on company work. *Lord's Dyeing and Cleaning Office*, 23 East Fifteenth Street, between Broadway and Fifth Avenue.

THE MacLean-Prescott company made a great hit with Cleopatra in Louisville last week. It packed the Masonic Temple for two performances.

PROFESSIONAL DOINGS.

EDITH HALL has left Gus Williams' company.

MARK SULLIVAN and Charles R. Patterson will go with the Latest Fad company.

SIBELLA MADDISON, Mamie Selback, Ray Semon and Minnie Rogers have made a hit as the four French maids in the Pearl of Pekin.

JAMES A. DONNELLY has been engaged to go with The Nabobs company.

THE Work and Wages company will end its brief season two weeks hence.

"PUNCH" WHEELER will go in advance of The Latest Fad.

MAURICE MILLARD, of The Dear Irish Boy company, has changed his name to Maurice Darcey.

CHARLES BENTON left The Twelve Temptations company on Sept. 12 and joined the Hettie Bernard-Chase company as press agent.

WILLIAM H. TAYLOR has left the Irish Corporal company, and joined Lillian Rowley's company.

VANS NEWELL reports that the Pulse of New York did a very large business at the Novelty Theatre, Brooklyn, last week.

BELTZEL'S BLACK ART company is to be sent on the road Sept. 28.

GRACE FALKINS has signed to act in the company of Rosina Vokes this season.

LIZZIE GALE will be a member of the Quack, M. D., company.

T. ALLSTON BROWN, of Simmonds and Brown, has returned to his office in the Broadway Theatre building, after a week's stay in Boston.

THOMAS M. HUNTER will join the Margaret Fleming company on Oct. 5.

THE Wilfred Clarke-Ford company has engaged Fred Higby to act old men parts.

MANAGER C. A. SHAW says that his Muggs' Landing company No. 1 has been such a success that he has decided to organize a No. 2 company, to be ready in November, and a No. 3 company in December. He adds that neither of the supplementary companies will be inferior to the first company.

THE people engaged for the new Asleep and Awake company are Florence De Bar, Jean Voorhees, Ethel Dallan, May Cuthbert, Rosa Price, Lillian Werter, Sam Robinson and Charles H. Allen. The production will be under the direction of Edwin Young, and will be managed by Max Loewenthal.

THE Four-in-Hand quartette, which is said to be the best quartette in the country, will be with Muggs' Landing this season.

HARRY WILLIAMS has sold his interest in A Mile a Minute to H. S. Taylor. Mr. Williams will devote himself henceforth to the management of his wife, Katie Emmett.

G. N. BLACK has signed to go in advance of the Crandall's Corners company.

A PERFORMANCE, under the auspices of the Minneapolis Press Club, was given at the Lyceum Theatre, Minneapolis, on Sept. 18. The City Directory company appeared in a minstrel first part, and Amelia Glover danced. Nelson Wheatcroft, Minnie Seligman, and other members of the Pitou stock company gave recitations, and Frederick Warde and his company acted the forum scene from Virginius. The general arrangements of the performance were in charge of Parker and Thompson, managers of the Lyceum Theatre.

CASTLES IN THE AIR, it is rumored, is not meeting with the success anticipated.

FLORENCE HASTINGS has signed as soubrette of the Neil Agrah company.

HOYT AND THOMAS have taken possession of the Madison Square Theatre, which will hereafter be known as Hoyt's. Charles W. Thomas has returned from the West to take the active management of Hoyt's Madison Square Theatre. During the past week he arranged to continue Jane indefinitely here. He has also been arranging to place A Trip to Chinatown, which is to follow Jane in some of the large cities for the present. Jane will reach its 100th consecutive performance on Oct. 29.

MANAGER C. H. SMITH has plenty of pretty faces in Rice's Beautiful Evangeline company this season. The company is at the Arch Street Theatre, Philadelphia, this week. Hilda Thomas has recovered from her attack of pneumonia and has resumed the part of Gabriel.

A BREEZY TIME has made a pronounced hit in the South. Manager Shelby's company is apparently one of the strongest farce-comedy organizations on the road.

JOHANN STRAUSS' well-known opera, A Night in Venice, will be revived in Philadelphia on Oct. 19, by W. W. Tillotson's Opera company, headed by Helen Lamont, the prima donna. Thomas H. Persse will be the tenor. The rest of the company will be engaged by Thursday by Marks and Norman.

ATTALIE CLARE, who has been engaged for La Cigale, is expected to arrive from England in a few days. Lillian Russell, Carl Streitman, Signor Tagliapietra, Louis Harrison and the other members of the cast are being rehearsed daily by Jesse Williams. The first performance of La Cigale at the Garden Theatre is set down for Oct. 26.

RICH AND HARRIS will open the Columbia Theatre, their new Boston house, with Men and Women, on Oct. 5. The seating capacity is 1,950. The style of architecture is Moorish, and the establishment is said to be provided with all the latest appliances of the theatre builder's art. The stage is fifty feet deep and seventy-one feet wide. Charles F. Atkinson is to be associated with Rich and Harris in the management of the Columbia Theatre.

WILLIAM STUART, of Julia Marlowe's company, asks THE MIRROR to deny the report of his illness, published in several daily papers. He says that he was never in better health in his life.

THE NEW YORK
DRAMATIC MIRROR.

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

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****The Mirror has the Largest Dramatic Circulation in America.*

CURRENT AMUSEMENTS.

BIJOU THEATRE—NIOBE, 8:15 P. M.
BROADWAY THEATRE—WANG, 8 P. M.
CASINO—ERMINIE, 8:15 P. M.
FOURTEENTH ST. THEATRE—CLARA MORRIS, 8 P. M.
GARDEN THEATRE—RICHARD MANSFIELD, 8:30 P. M.
GRAND OPERA HOUSE—SHENANDOAH, 8 P. M.
HERRMANN'S THEATRE—THE SOLICITOR, 8:30 P. M.
HARRIGAN'S THEATRE—REILLY AND THE 400, 8 P. M.
JACOBS' THEATRE—FABIO ROMANI, 8 P. M.
KOSTER AND BIAL'S—VARIETY AND BURLESQUE.
LYCEUM THEATRE—THE DANCING GIRL, 8:15 P. M.
MADISON SQUARE THEATRE—JANE, 8:30 P. M.
PROCTOR'S—MR. WILKINSON'S WIDOWS, 8 P. M.
PEOPLE'S—UNKNOWN, 8 P. M.
PALMER'S THEATRE—MARIE WAINWRIGHT, 8:15 P. M.
STAR THEATRE—THE CLUB FRIEND, 8 P. M.
STANDARD THEATRE—THE STRUGGLE OF LIFE, 8 P. M.
THALIA THEATRE—THE ILLUSIONS, 8 P. M.
TONY PASTOR'S—VARIETY, 8 P. M.
UNION SQUARE THEATRE—THE CADI, 8 P. M.
DORIS'S EIGHTH AVENUE MUSEUM.

NOTICE.

From the San Francisco Argonaut.

The *Dramatic News* prints weekly, at the head of its editorial page, an announcement to this effect: "The *Dramatic News* will not receive advertisements from the agency of George P. Rowell & Co." This is naturally calculated to excite intense surprise in the mind of the reader, for the average dramatic paper will not refuse an advertisement from anywhere about anything. The explanation of this peculiar paragraph is probably as follows: George P. Rowell & Co. have just issued their newspaper directory for 1891. In it the circulation of the two dramatic papers of New York city is thus set down: DRAMATIC MIRROR, over twenty thousand." "*Dramatic News*, over five thousand."

A CHANGE WANTED.

THE first melodrama, or musical play, to be publicly performed was the Orfeo of MONTEVERDE, heard in 1604. The voices of the actor-singers were then accompanied by thirty-five musical instruments, seventeen being of the violin species. To-day, two hundred and eighty-seven years later, the actor-singers in these United States of America are lucky if they have a dozen or fourteen musicians to play their accompaniments. Evidently the theatre orchestra has not progressed materially during the three centuries of its existence.

We have the finest theatres and the worst orchestras in the world. That is both our pride and our shame. It would be infinitely better to abolish music in the theatres than to maintain the frightful nuisances that are now a source of torture and derision to intelligent persons that attend the play.

Although music in recent years has entered largely into the light entertainments that monopolize a good share of attention and patronage, the quality of the instrumentalists employed to assist in rendering it has deteriorated rather than improved.

As THE MIRROR and the Musical Conductors' Association have taken pains to point out, the prime cause of this degradation of a department of the theatre that should be and could be made a source of pleasure and attraction to the public is managerial parsimony, coupled with indifference to, or misunderstanding of, the public's wishes and requirements. A contributory cause is the demoralizing effect of the musical trades unions on the efficiency of the musician, both individually and collectively considered. He began by worshiping the golden calf, and he has ended by reducing his work almost to the level of unskilled labor.

The public is murmuring. The conductors, aided by the press, are pleading for competent and adequate orchestras. How long will the managers hang back, refusing to comply with the reasonable demand that is made in the interests of all concerned?

TO TOURING ACTORS.

WE wish to remind members of the profession on the road that THE MIRROR is always glad to receive notes and news for publication concerning themselves or their comrades. Of course, it goes without saying that such items in order to be acceptable must possess a general as well as a personal interest. Anecdotes, odd experiences, reports on bad dressing-rooms or other legitimate sources of complaint, will always receive consideration. In every case the sender's name must accompany the matter submitted—not necessarily for publication, but as a token of good faith.

BOGUS SUCCESSES.

THERE is a belief among certain shrewd managers that, irrespective of the temper of the critical and public reception given to a new production in this city, ultimate success can be obtained by the exercise of patience and the liberal use of the pocket-book.

In other words, they have faith in their ability to convince people that they have got a good thing, simply by putting a bold face on the matter and shouting "triumph" on the billboards and in the advertisements when, as a matter of fact, they are not taking money enough at the doors to pay the rent. They flatly defy CATO's assertion:—

'Tis not in mortals to command success,
But we'll do more, Sempronius, we'll deserve it.

Their peculiar art consists in commanding success with something that does not deserve to succeed.

The theory of this species of management is similar to that of the manufacturer of nostrums whose business it is to induce the public to buy by keeping the name of his stuffs constantly before the public's eye.

The idea is that if an indifferent play is given a long metropolitan run, out-of-town managers and newspapers are likely to be deceived as to its real merits as an artistic and pecuniary attraction, while the fact that the run is "forced" will not prevent the manipulator from securing the best dates and terms on the road.

All that is necessary to work this scheme is an abundance of time at a reputable city theatre, a long purse to meet the heavy deficits (which must be regarded as investments for future returns), an endless supply of grit and brass, and the friendly offices of the newspapers.

Fortunately for the managers that proceed on these lines, the newspapers are amiable, and after the first expressions of honest opinion they may be relied on to coddle and foster the production through the medium of the mid-week and Sunday running notes. The noble army of correspondents for out-of-town journals also may be trusted to assist in promoting the sham.

This game does not succeed in all cases, but it has met with more prosperity than one would imagine possible. Several plays that barely drew expenses here last season were manipulated in such a manner that they started on their travels heralded as New York hits, and either because the alleged metropolitan endorsement had weight and value, or because they suited the tastes of playgoers in other places their engagements were profitable. On the other hand, several had not the same good luck, falling flat as the proverbial pancake in every town and causing the natives to marvel at the extraordinary vagaries of our own public as exhibited in their supposed partiality to such rubbish.

The old tactics are now being employed by more than one manager who has an actual slump on his hands. Their desperate efforts to impress the press and public with the idea that they are the happy possessors of great and gilded successes form an imposing spectacle of industrious deception.

Behind the masks of jocund content, what weary, anxious visages are hidden from view! The strain, for instance, in the case of the manager of one "success" that has not played to its expenses one week throughout its whole career, must be intense and painful. But he does not show it either in his looks or his demeanor.

In some respects this feature of a certain branch of modern theatrical management resembles the methods and devices employed by the men that float shaky enterprises on the stock market. They are compelled to show a steady front, to inspire confidence, to conceal their knowledge of the true character of the venture, and to trade on a factitious reputation.

THE LOHENGRIN EMEUTE.

THE recent riots in Paris *apropos* of the production of WAGNER'S Lohengrin at the Opera House are very absurd, and the government has acted wisely in suppressing them with an iron hand. It should have pursued the same policy three years ago when the opera was produced at the Eden Theatre and similar disturbances occurred.

This apparent hatred of the Parisians for the German composer is, of course, only a trick of the extreme radicals to annoy the government by pandering to the worst instinct of a Parisian mob—revenge for that affair of '71.

WAGNER did not like the French, and he expressed his opinions with more freedom than elegance. But he is dead now, and if this senseless quarrel of the French with his works found its excuse while he was living, they might have the generosity to forget it now that he is gone.

Art has naught to do with personalities. We do not admire Lohengrin because WAGNER composed it, but because it is beautiful. If the *chauvinists* in Paris were not shutting their eyes wilfully for party motives they would see it in the same light.

FABLE BY CABLE.

IF the political news cabled to New York by the foreign correspondents is as unreliable as their reports of theatrical events, newspaper readers on this side of the ocean must form strange notions of what is happening in Europe.

The theatrical reports of the cablers at London and Paris are notoriously unreliable. Nobody reposes faith in them. Everybody receives them *cum grano salis*, and waits for the slow but sure intelligence brought by the mails. Many readers, however—wise in their generation—have learned to interpret the cables like dreams, on the principle that they "go by contraries."

Whether the foreign correspondents are venal or simply ignorant is a question that chiefly concerns their editors and employers. It is enough for the public and for the profession to know that no dependence can be placed on their communications respecting dramatic matters.

Perhaps the most heinous example of downwright falsification in this direction was furnished by the Paris correspondents for the New York papers in connection with the recent appearance of Mr. DALY'S company in Paris.

These highly imaginative writers led the reader to suppose that artistic and dramatic Paris was stirred to its profoundest depths by this memorable event; that the exacting public went into raptures over the American manager and his actors; that the most celebrated critics congratulated the enterprising DALY on his glowing triumph, and forthwith took up their pens to rave about the performance and everything and everybody concerned therein.

But, alas! for our patriotic pride, and alas! for the zeal—interested or otherwise—of the Paris correspondents. In due course the Paris papers arrived, and then it was seen that the cabled tales of conquest were but fable and romance.

In truth, so far from bending the knee of adoration to our restless compatriot and his players, the brilliant critics of the French capital singed, stuffed, trussed and basted that devoted band preparatory to giving them what our rural contemporaries would call one of the greatest "roasts" on record.

When SARCEY had done satirizing, and when WOLFF had finished feeding fierce coals to his critical crucible, Mr. DALY and his comedians were done to a turn.

Moreover, the awful secret was revealed that the audience was composed almost entirely of Americans and English people—the *cognoscenti*, the wit and the fashion of the gay town, whose attendance at the Vaudeville had been pleasingly referred to by the cablers aforesaid, having been conspicuously absent.

In these circumstances, and with these proofs of gross unreliability piling up rapidly, is it strange that the foreign dramatic correspondence that our daily contemporaries publish at a considerable outlay for cable tolls is regarded with general contempt and distrust?

PERSONAL.

SHERIDAN.—Elsie Sheridan has been engaged to play the soubrette part in Will o' the Wisp.

RAYMOND.—Lea Raymond, who retired from the profession two years ago, contemplates returning to the stage.

PAGET.—Ffolliott Paget arrived last Sunday on the *Alaska*. Miss Paget will play the Baroness Vera on the tour of The Last Word.

SHIRLEY.—Arthur Shirley's farce-comedy, Cleopatra, will probably be added to the repertoire of Lizzie Evans.

KENDAL.—Mr. and Mrs. Kendal will arrive in New York on Oct. 5, and will begin their season on the 12th.

RUSSELL.—Lillian Russell has returned to town, and is busy rehearsing La Cigale at the Garden Theatre.

VALTI.—Another café chantante celebrity, Mlle. Valti, arrived from Paris on Sunday and gave some invited press men a taste of her quality as a chanson singer. She is to appear at the Eden Musée.

NEWHAM.—Rose Newham has signed with W. J. Gilmore's Sea King company for the season.

OLDHAM.—THE MIRROR'S correspondent at Washington, Edward A. Oldham, had a three-page poem in the September *St. Nicholas*, with illustrations drawn by E. W. Kemble. Mr. Oldham is also a frequent contributor to *The Century*. A poem of his will appear in it shortly.

DUNNE.—John M. Dunne has quit the stage temporarily, and will devote himself from now on solely to looking after the interests of Patti Rosa in front of the house, while Manager Wheeler travels in advance.

CHASE.—Hettie Bernard-Chase bought recently at Duluth, Minn., a fine team of elks, broken to harness. They cost $5,500, and Miss Chase says that they are the finest in existence.

SELWICK.—Rose Selwick, who has been engaged as premiere danseuse for the production of La Cigale at the Garden Theatre, arrived from Europe last Sunday. Miss Selwick was in the original cast of the opera in London.

KAVE.—Violet Kave is the name of a young English actress who has been engaged for the Kendals' American tour. Reports from London say that she is gifted and bids fair to become a very good actress.

CHASE.—Marion Chase thinks that burlesque is not her sphere. She will devote herself to opera and drama.

STAHL.—Mr. and Mrs. Richard Stahl arrived in Germany on the 6th inst. Mr. Stahl writes that he will visit Berlin and then go to Elbing in West Prussia to visit his family.

NOBLES.—Dollie Nobles' part in A Son of Thespis, her husband's new play, will be a new departure for her. It is written in a light comedy vein throughout.

IBSEN.—Henrik Ibsen's only son, Sigord Ibsen, who is a prominent figure in Norwegian political circles, is about to marry Miss Berglot Bjornson, the eldest daughter of the other renowned Scandinavian writer. Miss Bjornson is at present in Paris, pursuing her studies.

BRADLEY.—James A. Bradley, the tenor, arrived in town on Saturday, after a long engagement with the Slocum Opera company at Birmingham.

ROBERTSON.—Forbes Robertson, who is engaged for the New York run of Thermidor, is again in town, meeting old friends made during his previous visit as a member of Mary Anderson's company.

WASHBURN.—Minnie Washburn, a young society girl whose beauty has been admired by uppertendom in New York and Orange, has become a member of the chorus in W. T. Carleton's Opera company. Miss Washburn is not stagestruck; she is an earnest, self-reliant, self-respecting girl who embarks in the profession because she has a promising voice, and because her father has met with business reverses. She has THE MIRROR'S hearty good wishes.

BANGS.—The part of the old Southern planter in Alabama, now played by J. H. Stoddart, will be taken by F. C. Bangs on the 28th of this month.

GILES.—Arthur Giles, who was reported to be becoming blind, is now quite well again.

KELCEY.—A St. Paul contemporary says of Herbert Kelcey: "In his graceful, quiet, dignified impersonations he is an ideal American gentleman." Mr. Kelcey must have lost his accent on the prairie, or taken out his naturalization papers.

PRESCOTT.—Marie Prescott said the other day to a Southern interviewer: "There are as many actresses crazy to get off the stage as their are young stage-struck girls to go on. It is a pity they cannot meet and agree to exchange places for a while."

THE USHER.

If the system of stock companies is soon to be revived in all the large cities of the country—and many think that they foresee such a rehabilitation of the American theatre—the profession (and by that I mean actors—genuine actors) have reason to indulge in glad rejoicings.

Permanent, located companies mean much to actors—steady and agreeable employment for one thing; better salaries, drawn from solid managers, for another thing.

Taste, intelligence and a good bank account will be essential in establishing such companies. The risks and disasters of the road will be reduced to a minimum, for the resident manager must have credit and resources.

Most of the evils and abuses from which actors now suffer can be traced to nomadism. *Esprit de corps*, artistic progress, pecuniary advantage—these things are difficult under the tramp system.

The intellectual and the material conditions of the stage would be vastly improved by such a dramatic renaissance as many believe to be near at hand.

✤

The dramatic chronicler attached to one of our ephemerides occasionally furnishes us with a merry quarter of an hour.

When he lets himself out he can get more remarkable pleonasms into a half column of space than any other newspaper writer in the metropolis—with one exception.

I culled at random and preserved a few rich specimens of style from his notice of The Solicitor. Here they are

"The young man with a handsome face, graceful legs and versatile mimicry got into a popularity with the New York million," etc.

"The tendency of theatrical audiences is, happily, away from actor worship and toward a discriminate consideration of each performance by itself."

"Friends were captivated by his stage compounds of prettiness and grotesquery."

"He grew into a tremendous favoritism."

"Manager John Stetson occupied one proscenium box with a party. Manager Frank L. Sanger, of the Broadway, possessed another similarly."

"The front rows of the first balcony held an exhibition of the town's young beaux."

"The whole affair passed off politely and decorously. Still, the enthusiasm was observable," etc.

"His stage companions were such accomplished actors," etc.

"Falsely accused of grievous flirtation."

"An almost equally sightly actress."

"Virginia Buchanan was a matron caught in the same mess."

"A cast rarely excelled for suitability and effectiveness."

"The Solicitor, which was prospered by such a capable company, is a London farce in kind with Jane."

"Many and ingenious predicaments ensue for him and the folks connected with him."

"The incidents, when gone rapidly and laugably through with," etc.

I have not pointed these choice extracts by sprinkling them with italics; they speak for themselves, if not for the morning luminary that prints such jejune nonsense and yet prates loftily of its good English.

✤

The death of his beautiful and accomplished daughter was a heavy blow to Henry French, and he has the sincere sympathy of many persons in his sad bereavement.

Mr. French idolized the young girl, and bestowed upon her the utmost solicitude and every mark of paternal devotion. She was educated in France, and returned to make her home in New York quite recently.

Mr. French's business acquaintances, who know him simply as a shrewd, wide-awake manager, perhaps do not appreciate the tender side of his nature, which he kept for his adored daughter; but his intimate friends know it and can appreciate the bitterness of this heartbreaking grief.

✤

Eva Mann, the notorious woman that was rejected violently by the public when she attempted to lift herself on the stage with the leverage of her unsavory repute, has been hired to exhibit herself in a third-rate burlesque company.

It is a pity that two or three other women, similarly notorious and almost equally incompetent, did not find their level with equal promptitude.

After all, the only difference between the iniquities of the Mann woman and those of her predecessors is a difference of social degree. Her misdeeds were vulgar in tone; theirs were touched with the golden glamor of social distinction.

But after all, viewing the matter from an unprejudiced standpoint, it's really six of one and half a dozen of the other.

✤

Mr. Miner's indignation at the vexatious delays of the contractors in carrying forward the work on the new Fifth Avenue can be readily understood.

He had relied on the pledges of the architects and builders, and their failure to perform their promises means a considerable loss of money and *éclat* on the Bernhardt engagement, that was to have begun in November.

Even oftener than the best laid plans of mice and men the plans of managers go agley where the building of theatres is concerned. In nine cases out of ten postponements are inevitable.

✤

Now and then my esteemed contemporaries in the Northwest go sadly astray when they discuss the foreign stage. The Portland *Oregonian*, for example, published an article about the Comédie-Française last week, on the eve of Bernhardt's engagement, in which it said

"Sarah Bernhardt began her dramatic career in it, but her tiger temper cost her the right to remain. After she achieved success at the Porte St. Martin she returned to the Comédie-Française as a matter of course, and is now a full shareholder."

If Sarah read that she must have realized acutely how far distant she was from the Bois and the Boulevards.

✤

Milton Nobles has sent me a collection of photographs of his new characterization, The Palmy Day Tragedian, whose quaint oddities were first made known to the theatrical world in these columns.

The Tragedian will make his bow in A Son of Thespis at Worcester early next month, and Mr. Nobles during his trip along the Pennsylvania circuit is rehearsing the new play.

The pictures of the Tragedian indicate a character, that in make-up, at least, fitly embodies the notions we formed of him from Mr. Nobles' entertaining sketches.

His sparse ringlets, *negligé* collar, tightly buttoned frock-coat and white gaiters vividly suggest recollections of olden days on the Square.

The Palmy Day Tragedian in no respect resembles the Crushed Tragedian with which the elder Sothern convulsed the town and advertised the Count Joannes in the days of Abbey's Park Theatre.

He is an entirely new stage creation, drawn from life—a delightful compound of harmless conceit, loyalty, tenderness and reverence for the good old dramatic times.

The composition of this play has been a labor of love with Mr. Nobles, than whom there is none that possesses a deeper knowledge of professional characteristics or a keener sympathy with the practical side of stage life.

✤

The few weeks of the new season already passed have given excellent promise of a remarkably prosperous theatrical year.

The public is hungrier than usual for good dramatic amusement, and the receipts of numerous companies of the superior class have been phenomenally large.

A fair percentage of the new productions have pleased the popular fancy, but the fate of the majority goes to show that many managers have not yet taken note of the new tendency of the public taste.

But they will be brought soon to a realizing sense of the necessity to adjust themselves and their attractions to the changing theatrical conditions.

✤

The Philadelphia critics have seen Mr. Willard in The Middleman, and they have united in pronouncing him to be an actor whose gifts are unique and whose art is superb.

Like Henry Irving Mr. Willard is an actor whose work grows on the public. It is intellectual work, and it demands intellectual consideration. His characterizations are both profound and subtle, and a cursory view of them is not sufficient to sound their depths.

We of New York will probably have an opportunity to take Mr. Willard's measure in a higher walk of the drama if he carries out his intention to appear as Lear or Hamlet at Palmer's next January.

✤

An Anglo-American friend writes from London as follows:

"Last season was a most dismal one here. Very few of the theatres made money, and some of them actually had to shut up.

"Oddly enough those that have remained open during what is called the dead season have done very well.

"The weather has been simply infernal—rain, rain, nothing but rain. We shall have to depend on you for our food supply this year. Our harvest is almost irretrievably ruined."

"It's an ill-wind," etc. The general failure of the European crops and the increasing possibilities of a great war are deplorable on the basis of humanity, but, nevertheless, they point to an increase in the prosperity of what promises to be a booming year in this country.

✤

Minneapolis is pluming herself on the fact that she is becoming a favorite city for the production of new plays.

The novelty of having to pass judgment on untried books pleases our enterprising Western friends.

I doubt not that many a mortal in this bubbling dramatic font of the effete East would clap his hands and rejoice mightily if the majority of the new pieces might be passed through the sieve at a distance.

PAULINE HALL'S SECRET.

Pauline Hall, costumed as the saucy Madame Favart, told a representative of The Mirror about her intentions and what she has done.

"Next May," said she, "I shall produce an entirely new comic opera by an American. I have it now, but my repertoire of Nanon, Erminie, Amorita, La Belle Helene, and Madame Favart is so successful that I do not care to stage it yet. But I tell you without a bit of exaggeration that it will be mounted with glittering splendor and sumptuously.

"I have had my pick of new operas and have selected this one. No, I shall not tell you who it is by, or where its scene is laid, or anything at all about it. You can come on and see it for yourself on the first night.

"Where will that be? At either Boston, Chicago or Philadelphia. I think that Philadelphia will be my choice. I sang there all last Summer to very large houses.

"No, I have not abandoned New York. I have not forgotten that my first successes were made here. I am to be at a new theatre next September for a run with the new opera."

MRS. DION BOUCICAULT.

The stage career of Mrs. Dion Boucicault (Louise Thorndyke) has passed its first decade. She was in her teens, a slight pale-faced girl, with soft hair and lustrous eyes, when she appeared in 1880 at the Baldwin Theatre, San Francisco, in Bartley Campbell's play of Fairfax. She acted the leading part.

With the late W. E. Sheridan she acted small parts in the Shakespearean repertoire. She left the tragedian to come East and signed with Daniel Frohman to play in one of his road companies. She appeared on the road for three seasons, giving life to such parts as Nora in Esmeralda, and Mrs. Dick in Young Mrs. Winthrop.

It was not until 1884 that the actress came into the pupil of the metropolitan eye. At that time she appeared at the Park Theatre with Kate Forsythe in a play called Her Sacrifice, which was promptly labeled "failure."

During the season of 1884-85 Louise Thorndyke met and married Dion Boucicault. She met him in March, and he set to work to write The Jilt to fit her with the part of Kitty Woodstock. After a short tour in the East, The Jilt was produced at the California Theatre, San Francisco. Thence Mr. and Mrs. Boucicault went to Australia with the play. They returned to America for the Summer season of 1886 at the Boston Museum. The play was next presented at the Star Theatre in this city, and then the veteran playwright and his young wife went to England and appeared at the Prince's Theatre—now the Prince of Wales'.

The next season Mr. Boucicault wrote Fin Macool and Phryne for her and she appeared in both at the Baldwin Theatre, San Francisco. Cushla Machree was also written for her by her husband.

In the Spring of 1888 she acted the leading comedy part in Our Flat at the Lyceum Theatre, and toured in it as far as St. Louis.

Last Winter Mrs. Boucicault was leading lady of the short-lived stock company organized by Oscar Hammerstein, which performed Husbands and Wives at the Columbus Theatre, Harlem. Later in the season she made a success as the vivacious widow in Mr. Wilkinson's Widows at Proctor's Theatre, under the management of Charles Frohman, and she is now acting the part of the solicitor's wife in The Solicitor at Herrman's Theatre.

Mrs. Boucicault has several years to live before she will be thirty; she has beauty and intelligence to bring to the characters she undertakes, and she should look to her future career confidently.

A NEW VOICE TO ORDER.

A large man with a black beard and a patent-applied-for, came into The Mirror office last week, and asked for the fact-gatherer. After a while he found him, and then he told him about a wonderful invention.

It is a human sounding-board. A good many people have imperfectly formed roofs in their mouths. They may never have noticed it, but the fact remains. A man with a falsetto voice, there is every reason to suppose, has a roof that is too tall and pointed. By having a new roof fitted in his voice will astonish him by speaking in a rich, sympathetic baritone. The Wechauk Centre tenor, whose thin, raspy voice wavers in time with a paper organ, should buy a new roof, and possibly he will secure a contract that will enable him to step down to the footlights of the Metropolitan Opera House and sing to fabulously rich people in boxes and high-minded critics in orchestra chairs.

"I conceived the idea," said the inventor, who is C. C. Carroll, M. D., Ph. D., "that the soft tissue of the mouth is not a sonorous enough human sounding-board, so I contrived an artificial roof made of aluminum. It is made expressly to order to fit the palate. The voice strikes and goes forth with much more power and with a sounder quality. It is projected much further with greater ease."

"You will notice," said Dr. Carroll, raising the reporter's hopes high with anticipation, "that Patti's roof is perfectly formed. Italians, as a rule, have beautiful voices—that's because their roofs are so well made."

Only a favored few have had the benefit of these artificial roofs. But it is the intention of Dr. Carroll to establish agencies and see to it that actors, singers, orators, and ordinary mortals derive benefit from the invention.

A PROSPEROUS START.

From trustworthy sources it is learned that Patti Rosa's tour has opened with a prosperity that augurs well for the success of this young actress' season.

The first two weeks of her tour drew a succession of crowded houses. In Galesburg, Ill., she came in opposition to the Haverly-Emerson Minstrels, and her receipts were far in excess of theirs. In Lincoln during State Fair week her houses on three nights, it is said, went beyond the thousand dollar figure and the week was surprisingly large in its results.

The new play by Charles T. Vincent, Dolly Varden, has made a hit, and will take the place of preference in Miss Rosa's repertoire, for the present at least.

After two weeks in Kansas Miss Rosa will dedicate the new Grand Opera House in Kansas City and then will make her appearance in the South.

Corinne is in Philadelphia preparing for her tour with Carmen Up to Date. Mrs. Jennie Kimball, as usual, will manage the tour. Corinne has been learning to sing "Hush, Hush, the Bogie Man," and will give it at each performance.

GOSSIP OF THE TOWN.

Every playgoer will recognize in the foregoing picture a striking portrait of the veteran C. W. Couldock in his famous character of Dunstan Kirke. Mr. Couldock is known to the younger generation chiefly through the medium of this powerful characterization, but his long and active career furnishes a perspective of many distinguished achievements and a vast deal of fine, artistic acting. Mr. Couldock is playing Dunstan again this season with Elsie Ellsler, the ideal Hazel Kirke.

Rehearsals of Edward Harrigan's new play have begun.

Marie Tempest is rehearsing at the Casino.

Henri Lynn has accepted an offer to join The Country Circus company.

Howell Hansel has been engaged for leading business in J. M. Hill's Marquis' Wife company.

The demand for tickets for the first night of Thermidor has been large. The seats for that occasion will be sold at auction.

Miller Kent is acting the part of Alfred Hastings in All the Comforts of Home.

John B. Schoeffel (Abbey, Schoeffel and Grau) to a Mirror reporter: "As the Fifth Avenue Theatre will not be open by Nov. 2, Bernhardt cannot fill her engagement there. I do not believe now that she will play at the Fifth Avenue at all. It is not yet settled at what New York theatre she will appear."

Pauline Hall complains that the star's dressing-room at the Harlem Opera House is wretched. She adds that she will not appear there again.

Next Monday night the new Columbia Theatre in Boston will be opened by the company, acting Mr. Wilkinson's Widows. The company will remain there four weeks presenting also Diplomacy. Mr. Wilkinson's Widows and Jane will follow, and then a permanent local stock company will be established. This will be some time in December. It may be interesting to know that Charles Frohman has been negotiating with Nixon and Zimmerman in regard to placing a local stock company in Philadelphia.

E. H. Sothern is rehearsing a new play to add to his repertoire. It is by an American.

Ramsay Morris left for Boston on Monday to attend to the production of Men and Women at the new Columbus Theatre. He will probably return to New York shortly to represent the Thermidor company.

The board of directors of the Players' Club wish to obtain a complete collection of portraits of the members to place in the albums of the club. They have requested tardy members to send their photographs to the librarian.

Mark Sullivan is not playing at present. He is at the theatre almost every night, however, in front of the footlights. Mr. Sullivan is an especially good mimic, and he is undoubtedly sizing up the facial and vocal peculiarities of his brother actors with a view to future imitations.

A. S. Steinhardt, advance agent of Janauschek, passed through the city last week, on his way to Troy. He reports good business for his star.

J. D. Lillingwell, press agent, to a Mirror reporter: "Darlington's Widows has proved to be a money-maker and artistic success on the road. The New Haven papers were especially laudatory."

Mrs. D. P. Bowers has found a play containing a character that she believes is congenial to her. It is Martin Hayden's Cynopia, which will be produced shortly in New York. It is a historical drama, with a plot built on the lines of Corneille and Racine, and chock full of murder, suspicion and adversity.

Actors have been taking advantage of the Wednesday matinees of The Dancing Girl at the Lyceum to see the play. Henry E. Dixey, Frank Carlyle, Henry Herman and Paul Arthur—four Frohman leading men—occupied a box last Wednesday. Mrs. Dion Boucicault, Della Fox, Ramsay Morris, and Miss Frohman were also in the audience.

Twenty-five trunks, marked "A. Pitou," contained framed photographs of that manager's stock company in groups and otherwise. When they were in this city they were handsome, indeed, when they reached Minneapolis they were found to be ruined.

Charles Towers, ten years ago the dramatic critic of the Boston *Post*, and since then connected with New York papers, is writing a critical article on George W. Wilson, of the Boston Museum.

Roland Reed's tour will extend as far as San Francisco. He will act on Al. Hayman's Circuit. The Club Friend will be played most of the time, although Lend Me Your Wife will be presented in a few cities where it has not been seen.

NOW WE GET THE TRUTH.

Mr. Daly contrived to get some very flattering reports of the reception of his company at the Paris Vaudeville cabled to this country. The only objection to be made to them now is that the French journals have arrived, and they show but too clearly that the telegraphic accounts of the enthusiastic greetings extended to our comedy company were entirely without foundation.

Mr. Daly appears to have been guided by the notion that he could inspire these whoppers without fear of exposure. Probably, it was with the same idea that he furnished the *Figaro* with the following biographical matter, which we translate for the amusement of our readers.

For the third time in seven years Augustin Daly, the director of Daly's Theatre, New York, has come to give a series of performances at the Vaudeville Theatre. This fidelity to our capital makes him almost a Parisian, and as such it is our duty to introduce him to our readers.

Moreover, he is not a mere impresario like most of the New York managers. He began in literature and journalism, as did Mr. Victor Koning, the able manager of the Gymnase, in Paris.

M. Augustin Daly was born in New York in 1837. He is the son of an ex-English officer and an Irishwoman, and in truth possesses all the gravity, all the phlegm of the Anglo-Saxon race, together with the humor, the vivacity and wit that distinguish the Irish race.

He left college with honors and took up journalism as a profession, occupying himself exclusively with the theatre. He immediately acquired considerable reputation, and at the age of twenty-six he was the dramatic critic of six of the best New York papers. From this to the managing of a theatre was only a step.

This step he made in 1869, and his début was a success. But he understood that he could only hope for lasting success by forming a stock company, which had never existed before his time in New York, and which even to-day exists only at his theatre. The other managers, each time they put on a piece, engage new actors, and when the piece has drawn all it can draw they have to find other actors for the piece that follows.

As a result of this, there is no repertoire, and it can readily be seen what sums of money can be lost when a piece does not succeed. M. Daly has a very rich repertoire. If he fails with a new piece he can replace it with an old one in eight days, and in this manner he can prepare for something new without great financial loss.

There are no dramatic authors worth speaking of in New York. So M. Daly's repertoire is composed largely of the classics and adaptations from foreign works, French principally. M. Daly does not speak a word of French, but his secretary, M. Fernand Duport, is a compatriot of ours and an old journalist. He is an active man, was formerly connected with the *Courrier des Etats-Unis*, and has become a Yankee from his head to his heels. He has already translated Alexandre Dumas, Victorien Sardou, Meilhac, Gondinet, Bisson and Valabrègue.

When the play has been translated M. Daly adapts it, for the American public has exigencies of its own and we must know them in order to succeed. Such and such a play, done as it is in France, which would not reach twenty performances, is given a few light touches by M. Daly and becomes a triumph.

We must add that not only is M. Daly a clever adaptor, but a clever author. Among his plays we may cite Pique, played 250 times; Divorce, played 200 times; Under the Gaslight, which has been played 1,000 times, and is still a great success.

The star of M. Daly's company is Miss Ada Rehan, a comedienne of great value as well as a ravishing woman. She is of tall and imposing stature; her face is at once sweet and proud. When in repose her blue eyes sparkle with kindness; when in anger flames dart from them. She has a mouth that opens in a delicious smile, a nose straight and delicate like an antique Juno, and one of the richest and most melodious voices we have ever heard in a theatre.

Miss Ada Rehan is not a shooting star. She has been a member of Daly's company for twelve years. She made her début in a curious way. There was, at the time, in a traveling company a married actress named Mme. Kate Byron, who was no other than Miss Rehan's eldest sister.

Mme. Byron, who always traveled with her little sister, fell ill in Boston. The embarrassment of the manager may be imagined. Happily Miss Rehan knew the part, which she had learned almost unconsciously, and she played it so well that M. Daly, who was then in Boston, engaged her on the spot.

Since then Ada Rehan, in twelve years, has played 200 roles. For five years she has not passed a night without playing. She has a gift which is extremely rare versatility. She has played Fernande, Frou-Frou, Shakespeare's heroines, Philaminte in Femmes Savantes, Celimène in The Misanthrope, Xantippe in Societe et un Femme, and Mme. Tersandier's part in Le Pater. Is it surprising that she is the idol of the New York public?

Now, Mr. Daly was born in Plymouth, N. C.—not in New York; he was never the dramatic critic of six of the best New York papers; stock companies were established in the metropolis before he was born, and several were in existence when he established one; his repertoire is not from the French, principally; Pique was not an original play; Miss Rehan was a full-fledged actress for five years before she attracted Mr. Daly's attention; her début was made in Newark, N. J., not in Boston. With these, and a few other obvious exceptions, the sketch is tolerably correct. The fact that the article appeared in a department of the *Figaro* usually devoted to that form of advertisements called "reading notices" may account in some measure for its careless editing, if not for its appearance at all.

Mr. Daly figures more conservatively in Paris than he figures in the cablegrams. He told an interviewer from *Galignani* that "we go to London much pleased with the slow but sure fashion in which we are winning the favor of the Parisian public." How slowly that favor is being won may be gathered from the remarks of Monsieur de l'Orchestre in the *Figaro*:

We must believe that the attempt of the American theatre to acclimatize itself on French soil is not altogether a failure, since Mr. Daly has not hesitated to come again after his former visits of 1886 and 1888. This wonderful man has sworn to conquer the Parisian public, and this in spite of our constitutional inaptitude to appreciate foreign masterpieces in their native tongue. And I should not be surprised if he succeeded after much perseverance.

To tell the truth the little fete was chiefly enjoyed by English people—that is, English speaking people. There were Americans on the stage, English and Americans in the auditorium. Jonathan and John Bull forever! The men were in dress suits, orchids in their buttonholes; the women were in full dress, flowers in their hair. It was plain to see that it was a family gathering. Cant reigned supreme! The soft hat, pea jacket and multi-colored waterproof is good enough for our opera. In France they are all bookmakers. In England and America all gentlemen! Rule Britannia! Yankee Doodle!

It is only too plain that the Parisians were not "in it."

As for Les Surprises du Divorce, this is what Albert Wolff, the critic of the *Figaro*, has to say of Mr. Daly's adaptation and its representation:

It is seldom that a French play is produced in New York just as the author has written it. Before seeing the light in America it has to go through a kind of intellectual quarantine and is purified by a disinfectant like a contaminated thing. . . . Messrs. Bisson and Mars' amusing vaudeville has been bereft of its gaiety. It has come back from America a cold comedy played without fancy. The role interpreted by Jolly in so remarkable a manner is done now by a young juvenile man and everything is in proportion. I do not continue because some consideration is due to foreigners who thought they were doing us a kindness.

M. Sarcey dismissed the subject with the casual remark that he never wrote of foreign performances because he did not understand the language, but Mr. Daly's version of the French play seemed to consist mostly of buffoonery.

Gil Blas went to the trouble to address the following open letter to Mr. Daly:

So it has become a habit! The basket of oysters at the wine shop is not the only symptom of the arrival of the months that have an R in them. There is also the appearance of the photographs of your company at the door of the Vaudeville.

Everything changes nowadays, that is certain, but you must not abuse the situation and come every year to show us not only your photographs but also your style of acting.

I have a vivid recollection of a certain evening "The Taming of the Shrew" when you contrived to make Shakespeare detested by all the lovers of Shakespeare in France, and the Lord knows there are enough of us who worship before the shrine of the great English poet. Nor have I forgotten the manner in which you act in English plays, translated from the German that, of course, were originally stolen from us French. And you may possibly understand, without further explanation, that your enterprise is not very sympathetic to me.

Nevertheless, your coming has had one good result. It proves to us conclusively that in the New World where they say that they can do everything better than in the old world, at least they do not know how to act. My only prayer is that the knowledge of this fact will not make our French actors additionally conceited.

We do not advert to the fact that Mr. Daly made a great failure in Paris—that is to say, a great failure of the attempt to secure critical and public endorsement from the Parisians—because there is any gratification to our patriotism in making it known to American readers, but simply for the reason that truth is truth and sham is sham, and the studied efforts of the foreign correspondents for the New York papers to misrepresent the matter deserve to be exposed and reprehended.

Mr. Daly's failure in Paris in no sense alters the fact that his company is composed of clever people, but the deliberate endeavor to make people at home swallow a lot of falsehoods respecting the engagement at the Vaudeville is neither creditable nor wise in those mixed up in it.

A NATIONAL DISEASE.

So long have we suffered from the complaint under consideration that it seems a stupendous task to undertake its correction. There was a time, and that within the memory of many who take an active part in the struggle to-day, when this disease was comparatively unknown, it being confined to small towns and obscure localities, but now it may be said to be epidemic.

Gentle peruser of these lines, are you racking your already over-taxed brain and nerve centres in a mad endeavor to discover what fearful malady this is? Probably not. And yet, g. p., you must read on, if you have read this far, and soon the name will be divulged. In cold type it is scarcely formidable, and so I do not pause before I divulge the title. In scientific terms it is called *orchestrus vankus americana*.

Fortunately or unfortunately—its ravages are confined to this continent and there is little fear of a spread of it to foreign shores. European nations have much to complain of but their *orchestruses* are never *vankus*.

Americans by nature are a long-suffering race. This is not a discovery of mine; other massive brains have noted it. But it is true, and it is responsible for the Nineteenth Century plague.

Yes, they are long-suffering; but Americans, like all other peoples have a limit somewhere and that limit bids fair to be reached soon, as far as *orchestruses vankus* is concerned. The Association of Musical Directors of America has volunteered to undertake the task of disinfecting the affected districts, and their arm is strong and their reach long.

To the class which has been solely responsible for the downfall of the theatre orchestra, I beg to say a few words.

Managers, I presume you will not deny that, artistically, it would be better for you to have efficient orchestras in your theatre. You need no arguments to convince you that a good orchestra will make better music than a poor one. However, pecuniarily, you see nothing in it but additional expense.

You say, "an orchestra is not an attraction to a theatre, and no one ever pays any attention to it."

You are right! To-day our orchestras are not attractions, they are repulsions, and people endeavor to drown out with clatter the din that they make between the acts. Frequently the auditors leave the house rather than sit through an intermission which is rendered horrible by a "grand medley" performed apparently by a cornet, trombone and drum. There are six other miserable creatures there, but they are seldom heard.

The orchestra in its present construction is a nuisance and you know it. It should be either a competent and sufficient body of men or there should be no orchestra at all. The latter condition is an impossibility in these days of opera and musical comedy, and so the first is forced upon us.

A thought which constantly arises is, managers will spend thousands in decorating the walls, boxes and floors of their houses, presumably to please their patrons. The pleasure of their patrons is nothing to them; but if fine draperies and beautiful carpets will put dollars into the box-office they are willing to buy these things. The performance is a secondary consideration. They will spend no money on their orchestra, although that orchestra manages to ruin every musical performance that is put on their stage.

I confess an inability to see the bright business method in that policy. They want the public to come, but they will not give them the worth of their money. They argue that it is customary to have some musicians sit in front of the stage and make a noise between the acts, just as it is a custom to have scenery to represent the locality in which the play takes place, so they bow thus far to custom and provide a handful of men, taking great care to have as few as possible. If their nerve were sufficiently developed they would do without musicians altogether; but, although they are possessed of more assurance than any class on earth, they have not sufficient bravado for that. Another reason that they cannot cut the orchestra out entirely is that every second attraction to-day is musical, and some musicians are necessary.

A manager would be shocked if he were to acquire the reputation of offering spurious articles of any kind to the public, and yet he does that very thing every night. He announces on his programme that "The orchestra, under the direction of Mr. So and So, will perform," etc., and he has eight or nine men scratching away for dear life while he smiles complacently.

Does he remember a certain suit that was tried in New York a few years ago, that definitely settled the question of what constituted an orchestra?

A conductor of ability and reputation rehearsed an opera for its opening night, and when that night came he found he was provided with ten men to interpret the score. He very properly refused to conduct, and the opening was delayed an hour, when the matter was patched up for the night. A suit grew out of the affair, and the judge in his decision announced that he had read all authorities on the subject and found that "an orchestra consisted of sixteen or more men."

It is from that point that I argue that managers are offering spurious articles to the public.

The musical directors ask that fourteen men be provided and kept constantly, which number can be increased for operatic performances. This does not apply to small towns, where musicians are not to be had. My experience in one-night stands is, that the managers there are proportionately more generous than their brethren in the cities, at least as far as their orchestras are concerned.

There is positively no excuse for such orchestras as are to be found in New York and Brooklyn and many other cities. Good musicians are to be had for the asking, and the extra expense would not be so great as to bankrupt the theatre.

Take Brooklyn as an example. There are hundreds of good musicians in that city without mentioning the numbers across the river, and yet there is not one theatre with an efficient orchestra.

Why will not some manager try the experiment of putting in a thoroughly good band of musicians, and then make a feature of his music? He will have the hearty support of every paper in his city, and a line on the bills announcing "The largest orchestra in ——" will certainly be a better catchline than "$75,000 spent on new decorations this Summer," which no one by any chance ever believes.

The leaders are begging for this, although it means to them more work, as their orchestrations would be larger, but with the knowledge that, in all their city engagements they would get fourteen men, they could make orchestrations of twice the beauty and value. As it is, they are handicapped by having one week ten men and the next six, etc.

There are theatres where fourteen men are steadily employed, but they are few. Surely if one theatre can afford it others can.

The reform is sure to come eventually, and why not make it now? What is to be gained by writing until the silent disgust of the public grows into a howl of indignation?

ARTHUR C. PELL.

"KADY" TO BE DRAMATIZED.

A few years ago a novel entitled "Kady" was issued by the Belford, Clarke Company. For some reason—probably because the author was comparatively unknown—the book was not brought forward under the proper auspices, and therefore it did not, at the time of its publication, receive the consideration that its rare excellence demanded.

"Kady," however, was an important work. It served to introduce a young American author who possesses genius, pure and simple, and albeit the work is sometimes crude and occasionally inartistic, its strength and pathos place Patience Stapleton far above Amélie Rives and her noble army of eager young realists.

"Kady" belongs to the Bret Harte school, but it is nobler, profounder, than the conceptions of that distinguished writer.

Its series of Colorado pictures are majestic, while the heart story of Kady, the Spirit of the Lake, is clear, simple, and fraught with a touching pathos. Mrs. Stapleton also possesses a delightful sense of humor, and an unusual skill in drawing character, whether grotesque, droll, or pathetic.

Having heard that the book was being dramatized, a MIRROR reporter called on Mrs. Stapleton, at the Fifth Avenue Hotel, where she tarried on her way through New York to Denver, last week.

"Yes," said the novelist, in answer to the reporter's question, "it is true that I am dramatizing 'Kady.' I have been advised to do so by many friends, who seem to have great faith in the story for stage purposes."

"Will 'Kady' be a play of the Miss order?"

"No. It is my belief that the real strength and beauty of Miss were greatly impaired in the sensational dramatization of Mr. Harte's exquisite idyl. There is so much dramatic material in 'Kady' that I shall not have to depart from the story in writing the play."

When Mrs. Stapleton was asked if she had any actress especially in view for the role, she said: "That is the main difficulty. As yet I have found no one who, to my mind, realizes the ideal of Kady."

JEROME K. JEROME.

Jerome K. Jerome is a capital fellow to point out to young men on the venerable threshold of life, for he makes his own deductions and inductions. This is another way of saying that he is original, and thinks his own thoughts.

"What I like about Jerome," said someone, recently, "is that he says what I have often thought, but never have seen expressed."

Jerome makes salient what is latent in many of us. The result is that his books are read omnivorously.

There is a frankness in what he writes that never becomes impudence. For a humorist this is an achievement. Although his proclivity is to note the grotesque part of life, with the same glance he notes the pathetic side. After he has forced a sequence of laughs, of a sudden he becomes serious. It is a trick to employ contrasts to intensify.

His "Stageland" turns the laugh on the galaxy of stage puppets—the hero, the heroine, the villain, the comic lovers, the lawyer, etc. While abounding in quaint flings, it is still true to nature, or rather the artifice. "On the Stage and Off" tells of to auth r's barnstorming experiences in the English provinces and is funny throughout. "Three Men in a Boat—to Say Nothing of the Dog" is another of Jerome's popular books.

His entrance into dramatic writing has been accomplished by The Master of Woodbarrow, New Lamps for Old, Sunset, Barbara—the last two being curtain-raisers.

SHE COULDN'T MARRY THREE.

There is no doubt that Miss Lillian Kennedy in her new play "She Couldn't Marry Three" is making a lasting impression over the circuit. This painstaking, conscientious little star deserves the success which her work in her new play brings her. Any one who has watched Miss Kennedy's career for the past few seasons must be satisfied that in her new character she will reap both artistic and financial prosperity. Versatility is her most prominent characteristic and in the part of Bess she has an opportunity of touching almost the entire range of human emotions. Her time for next season is being rapidly filled in the best houses in the country and she will take her place in the front rank of emotional soubrettes.

CUES.

MARTHA MORTON'S Geoffrey Middleton, Gentleman, was produced for the first time on Thursday last at Minneapolis.

IT is going the rounds that Forbes Robertson is to receive a salary of $500 a week while he acts in Thermidor.

HARRY PEPPER sang at the Madison Square Garden on Sunday night.

MINNA GALE is playing for the first time as a star in Chicago this week.

JAMES RUSSELL, that funny and clever imitator of an Irish servant girl's whims and ways, has returned to the fold of Tony Pastor, after his brief visit to Broadway in A High Roller company.

MARK PRICE will be in the cast of The Marquis' Wife.

SAMUEL SHELDON'S bright paper, *Talent*, contains a capital portrait of Marshall P. Wilder in its last issue. *Talent* is devoted to the interests of platform attractions, and it covers its field excellently.

COLONEL ROBERT INGERSOLL and his family occupied a box at the Union Square Theatre on Monday night. He beamed with happiness—he has recently been made a grandfather.

THE Niobe road company opened at Stamford last Saturday night. The play and the players are reported to have made a great success. Eleanor Carey was especially fine in the title-role. The company will tour New England. The second performance was given at Amesbury, Mass., last (Monday) night.

A NEW dramatic paper will make its appearance early in October. It will be called the *Stage*, and issued every Saturday in this city. Albert Ellery Berg will occupy the editorial chair, while the publishing department will be presided over by H. Quintus Brooks. It will be sold at five cents a copy.

Rawdon Blake wishes to dispose of a romantic, military drama in six acts.

Evangeline is as prosperous this season, as if it were new, and yet people scout the idea of an elixir of life.

John H. Harris, who is host at the Hotel Allen, Allentown, Pa., is very popular among the members of the profession, who say that they always enjoy their four good meals a day while they are guests at his hotel.

George Buckler, the tragedian, wants a partner with capital to join his company as manager, treasurer or advance.

GLEANINGS.

LOVE AND WAR is the title of a new dramatic operetta. The author is Professor Charles Le Conte, of Washington.

FRED C. WHITNEY is now half owner and manager of the Royal Midget company. He will travel with it this season.

THE Tampa, Fla., Opera House has passed into the hands of H. J. Rowe, he having leased the house for the season. Mr. Rowe is ambitious for Tampa, and wishes to induce a better class of attractions to visit the town by making it worth their while.

MILTON NOBLES writes that he has been rehearsing and blue-penciling A Son of Thespis for ten days, and that the principal members of his company fit into their characters admirably. The comedy will have its *premiere* at Worcester, Mass., on Oct. 9. The four scenes required for its embellishment are being painted by Richard Farren. Mr. Nobles is doing a very large business on the New York and Pennsylvania circuit in From Sire to Son.

MAGGIE MITCHELL will open her season at the Amphion Theatre, Brooklyn, E. D., on Monday, Oct. 12. She will be supported, as usual, by a capable company, but will herself be the same bright particular star that has met with favor from the public for many seasons past. Miss Mitchell will be seen at the Amphion in her new play, The Little Maverick, especially written for her by C. T. Dazey. She is said to have a part in the play that is suited to her. Besides The Little Maverick she will be seen during the season in her repertoire.

THE Thalia Theatre is having a busy season. Crowded houses are the rule with the Lilliputians in the evening, and in the afternoon the midgets rehearse their new play. The title of this is Candy—not Microscope, as was first announced. Robert Breitenbach is the author. The subject is American.

HUGH R. SMITH, of the Smith music house, and James E. Hayden, manager of the Odeon, Jacksonville, Ill., have acquired the lesseeship of the new Opera House in that town. The theatre will be ready by December 1.

JESSIE CLARK will play the leading role in Bootles' Baby this season.

HARRY ST. ORMONDE, press agent, to a MIRROR reporter: "Fanny Rice's début as a star was against such strong attractions as The Power of the Press, Blue Jeans, My Jack, Denman Thompson, and the Howard Specialty company. Miss Rice cleared on her week at the Tremont, however, exactly $6.11 535, and accordingly is delighted. A Jolly Surprise goes with a roar. Its specialties are clean, clever, and free from horse play. I am on my way to Philadelphia."

A PLAY that is expected to be a money-winner next season, is The Operator by S. D. Ferguson and Arthur Hornblow. The local color of the play is taken wholly from the South, which seems at present to be a profitable field for the dramatist to exploit, and several types, comparatively new to the stage, are presented with fidelity and picturesqueness. There is a breeziness, moreover, to The Operator that is invigorating. The story is said to be new and of absorbing interest; each act ripples with good comedy, and the principal part—a dual one—offers an opportunity for strong acting. A telegraph operators' room during an electric storm; a wreck in the Pacific; a wild ride on a genuine locomotive, together with a bridge explosion are among the remarkable scenic effects of the piece.

Open time at Taylor Opera House, Trenton, N. J., Oct. 1 (Fair week).*,*

LETTER LIST.

The following letters await their owners at this office. They will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the post office. Circulars and newspapers, unless from this list

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MIRROR INTERVIEWS.

XVII.—L. DE VEYRAN.

One of the best known men in Paris theatrical circles is Léon de Veyran, the courteous director of the *Revue d'Art Dramatique*.

M. de Veyran is a journalist of the old school. He made his literary début during the last Empire, and soon became connected with divers theatrical publications. After the war he joined the staff of the *Français*, and for eight years acted as its managing editor. He contributed also to the *Revue de France*, *l'Art*, *l'Artiste*, *Le Constitutionel*, and *Le Soir*, under the pseudonym of Jacques. One of the most important of his literary efforts has been a modern "*Roman Comique*," which was published by the *Courrier du Soir*, and in which he described very cleverly the vicissitudes of the actor's life. M. de Veyran is now arranging for an English translation of this work, which will doubtless prove as interesting to American professionals as to those of his own country.

For the last three years M. de Veyran has been at the head of the *Revue d'Art Dramatique*, which by his reputation and ability he has placed on a plane with the best literary publications in France. The *Revue d'Art Dramatique*, both in its tone and general appearance, is a credit to the profession to which it is devoted.

When in Paris recently I had an interview with M. de Veyran. It was at a dinner at the Paris Press Club, and the champagne corks punctuated M. de Veyran's words, as we sat talking shop and enjoying an excellent repast.

"You ask me what I think of the theatre as it is to-day? Well, in reply, I think it is passing through a period of transition. The theatre is not in a healthy condition. I don't recall it ever being in a worse condition."

"In what particular respect?"

"From the standpoint of the production of new plays. The past few years have been almost barren."

"Is this the fault of the managers, or the authors?"

"A little of both. The managers are afraid to try anything new, so they content themselves with revivals, and the authors, for lack of encouragement, write nothing."

"How do you account for this?"

"I explain it partly by there being a sort of reaction from the brilliant productions of ten or fifteen years ago—a reaction must always set in, you know—and partly by the fact that there is a hesitation in the public mind, as well as in the minds of the dramatists, as to what kind of play is really wanted to-day. Both are vacillating between two schools and, as a consequence, the dramatists are shy and are feeling the ground cautiously."

"You refer to the new realistic and the old romano-classic schools?"

"Precisely. The realists are endeavoring to convince us that they alone are right, and the romanticists are just as loud in their claims. Dramatists are waiting to see the result of the struggle, and when the matter is satisfactorily settled they will abide by it. We shall either see a general renaissance of the romantic drama or all our authors giving themselves up, body and soul, to realism. It is simply a question of demand and supply. The public, after all, are the masters. I don't believe in the fallacy, popular among those who preach a high standard of drama, that you must write at the people. It is a great mistake. You must write for them. Those of our dramatists that have understood this have been the most successful. Meantime, until the public declares itself one way or another, this fight for supremacy between the two schools will go on, with the deplorable result that really good plays will be missing, while those that are produced will be bad."

"What is your personal opinion of this realistic tendency? Has it a *raison d'etre*?"

"I think it has, and I think that there is a general feeling that our drama needs invigorating. We see this by the formation on all sides of Free Theatres of which, in Paris alone, we have over a dozen. Now, old-school skeptics laugh at these young people, and accuse them of exploiting morbid plays as a business speculation. In this I think they are wrong. Several plays of a high literary standard and unquestionably strong from the dramatic standpoint, have been produced by Antoine and others. These plays seem to me like new blood infused into an old body. If continued in a proper direction such plays must serve to beautify and strengthen our drama."

"Then you approve of realism?"

"Not altogether. Like most things that are successful at the beginning, realism has been carried to a distance where I do not care to follow it. It has overstepped itself, and in so doing has fallen short of its aim. I am of opinion that there is still a third kind of play that would be a sort of compromise between the two schools and please us all very much better. A play not realistic, for realism's sake, not romantic for romance's sake, but a happy blending of the two. Such a play would more closely approach nature—which it is the stage's duty to reflect—for, as we all know, while we have plenty of realism in life, romance is not always absent.

"The weak point of the realist is that he thinks himself born with a divine mission to preach to his fellow men. Instead of trying to interest and amuse his audience, his only apparent thought when writing his play is how scathing he can be in his remarks concerning their morals and how profound in his advice as to their proper line of conduct. Now people don't want that at the theatre. Most of us know what right and wrong is as well as the cleverest dramatist. It has been drummed into the ears of the world—without, it is true, being always effective—since mother Eve first sinned, and it rather bores us if we are given a dose just after a hearty dinner. The theatre was intended for amusement. People like some kind of emotion either tears or laughter, and they seek it at the theatre. The public doesn't know anything about schools or theories; it only desires to be interested. Ibsen's great fault lies in the didactic strain and talkiness of his plays. Yet I am far from sharing some of my colleagues' views concerning his little worth as a dramatist. I think Ibsen a marvelous man. Some passages of his plays are simply grand—they possess a vigor and beauty never excelled by any dramatist in any country. But Ibsen has not yet written a perfect play. Probably he never will, because he, too, feels that he has a mission on earth."

"You were the first in France to call attention to Ibsen, I believe?"

"Yes, I published his Pillars of Society and later his Wild Duck. The latter play was done here recently by Antoine at his Théâtre-Libre. The Doll's House will be produced this Winter at the Odéon with Miss Réjane, probably, in the part of Nora. I take a lively interest in the foreign drama and give it considerable space in the *Revue*. I have a correspondent in every important city, and publish a criticism of every new foreign play. The French have one great fault. We are too much wrapped up in ourselves—too provincial. Most of us have the very faintest idea of what 'abroad' ever means. Very many don't want to know. But we are beginning to see our mistake. We begin to see that there is good in other countries, and that if we have the Comédie-Française in Paris, the Germans have their Deutsche Theatre in Berlin. I do not know much about American acting, but I hear that you have many really good actors, and, as for theatres, all concede that American theatres are the handsomest in the world. If you have no National drama now you will get it some day. A drama bearing a distinctive mark of its own is not born in an instant. England, old as she is, has no drama to boast of. But then, as we say in France, England is a nation of shop-keepers.

"I was greatly interested, too, in that series of articles on stage æsthetics that appeared in THE MIRROR. They were all ably written and showed an acquaintance with stage laws that was surprising to me. But then, that was only because I used to share the common fallacy, that nobody knew anything outside of France." ALI BABA.

MR. STERNROYD'S STORY.

A representative of THE MIRROR met Vincent Sternroyd the other day at Falk's. Mr. Sternroyd vouches for the correctness of the following statement of the trouble between Richard Mansfield and himself.

During a rehearsal of the last act of Nero, at the Garden Theatre, Mr Sternroyd was accused by Mr. Mansfield of being inattentive. Mr. Sternroyd replied: "I am attentive." Mr. Mansfield then said: "That is your cue; why do you not come on?" in a loud and offensive tone. Mr. Sternroyd replied: "I am watching my part carefully, Mr. Mansfield. I have only that to go by, and am here, ready to go through the business of the scene."

Mr. Sternroyd was then in the centre of the stage. Mr. Mansfield said: "You are impertinent," and used other forcible language. Mr. Sternroyd requested Mr. Mansfield to speak civilly, and, again expressing a willingness to go through the scene according to Mr. Mansfield's directions, walked to the prompt table to make the necessary alterations in the part.

At this the star snatched the part from his leading man's hands and cried: "You are discharged."

Mr. Sternroyd replied: "You cannot discharge me; I hold a contract with you for two years."

"Damn your contract!" was Mr. Mansfield's rejoinder. Mr. Sternroyd raised his hat, bade Mr. Mansfield good day, and said, "I will bring an action against you in due course." In reply to which Mr. Mansfield remarked: "I hope you may get your money—you may fish for it; I will leave the country rather than pay, and I will go to England and play for thirty shillings a week."

Mr. Mansfield, so Mr. Sternroyd informs THE MIRROR, also called Mr. Sternroyd "a pettifogging thief."

If Mr. Mansfield refuses to pay salary to Mr. Sternroyd, the latter says that he will sue for it. He says that he will win, too, as his contract is good and binding, and that it leaves Mr. Mansfield no loophole.

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FOREIGN.

AMSTERDAM.

SEPT. 7.—Le Mariage d'Olympe is one of the most brilliant efforts of the very brilliant pen of the French Academician, Emile Augier. The drama called forth numberless encomiums from the press and public and gave food to the critics for commentaries and controversies on the tendency and morale, when it was first brought out in Paris, and this has also been the case here on the occasion of its production by the Royal Dramatic company. The idea and aim of Augier in writing it has been largely discussed, for undoubtedly the drama was written with an object and with a view to presenting one of the social evils in a new light, but the verdict generally expressed was a favorable one, commendatory of the moral lesson offered to the public.

Le Mariage d'Olympe might be termed the antithesis of those dramas which, initiated by Dumas fils with his Dame aux Camélias, seemed written with the sole purpose of idealizing that class of women which forms such a conspicuous element in all large cities, and which in Paris has received the name peculiar to the French capital of *lorette*. Dumas fils and others have wished to cast a sort of halo over these women, of which Marguerite Gautier may be looked upon as a prototype, and have made such interesting and sympathetic figures of their *courtisane* heroines that the public's feelings are cleverly worked upon and commiseration and admiration tendered oftenest where they are not due.

Augier, on the contrary, has depicted one of these women as the majority of them (be it understood, I say the majority, but by no means all) really are, and although he has perhaps stretched the truth a bit in not endowing his heroine with a single redeeming trait, still it cannot be denied that the drift of the argument, the tone and situations of the play as well as the final solution teach a sound, moral lesson, whilst every phase of the masterly drawn character of Olympe is a rebuke in itself. Add to this that the drama, aside from all these considerations is an artistic work, that the dialogue is full of *esprit*, the action animated, and the situations effective, and you have the sum total of a modern society play of the most sterling worth. The Dutch translation of Dr. de Vos that was made use of by the Royal company did full justice to the original.

Mrs. Frenkel in the dual role of Olympe gave another of those impersonations that stamp her not only as the first actress of the Dutch stage, but the peer of the queens of the dramatic art of any and all nationalities. I say dual, for the part consists in truth of two distinct characters, the one being the real nature of the *lorette* Olympe, and the other the assumed role as the young Marchioness of Puygiron. Her title of marchioness is in so far not assumed, for she is, indeed, married to the young Marquis, without, of course, the family knowing who or what she is; but her manner and her entire behavior in the family circle are only put on. The different changes of expression and carriage were portrayed with such fine shading and such quick and varied alterations of aspect and intonation—particularly in the asides—that one could readily understand the deception practised by Olympe on her husband's family, at least when the part is interpreted with the skill of Mrs. Frenkel.

Le Mariage d'Olympe was succeeded by a double programme, a drama from the Russian of Turgenjew and a comedy-piece of Sardou's. The drama has for title Het Genadebrood (freely translated Charity, though not the Charity of W. S. Gilbert), and is in two acts. The plot and action offer no special interest, the absorbing attraction being the character of Kusofkin. Turgenjew's drama is a genuine star play, for all the personages revolve about the one character as puppets, and excepting Olga, do little else than furnish cues for the leading role. Kusofkin is every inch thus a star part and a most difficult one at that, requiring a great artist in the truest meaning of the word. That great artist was not missing, for certainly the delineation of Louis Bouwmeester defies criticism. I have never seen anything more remarkable than the drunken scene in the first act, but a drunken scene in which the gamut of almost every emotion is touched upon, and then the pathetic second act with the death scene; all was done with such wonderful talent—nay, genius, that the audience was spellbound, the curtain fell, when the entire house broke out in applause and cheers, which only subsided after Bouwmeester had appeared four times before the footlights.

Sardou's Hotel Godelot is a succession of absurd situations which keep the spectators in a roar and send them home in jolly, good humor. The performances of this double programme closed the Summer season of the Royal Dramatic company at the Plantage Theatre, the company beginning the Autumn and Winter campaign to-night at the Industrial Palace. The opening piece is an original national drama entitled The New Day, the subject being an episode of the French invasion of 1813.

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Miss Helyett is making another sojourn in our midst, and a very enjoyable and profitable stay she is having of it, to be sure. She is now quite in her element, for the surroundings, the artists at her disposal, and the general spirit that pervades the production are so entirely in harmony with her *genre* that I doubt whether she could find other quarters more to her taste and better adapted to make as much of this young person as possible.

By this, my gentle readers have naturally already divined that the second production of Miss Helyett is having a prosperous run at the Frascati Theatre, the place here for operettas. Managers Prot and Son have spared no pains in giving the operetta a good setting, the costumes are tasty and well chosen, and this should have been mentioned first of all, the cast is one not easily to be excelled, so that with the careful rehearsals that the production has had under the supervision of Mr Prot, Jr., the whole goes off with enviable *ensemble* and spirit. The opening scene in the Casino with all the dancing couples is so animated that it at once produces a pleasant impression on the public. Miss Helyett will, of course make her appearance in America, and besides so much has been written about this operetta that the argument can be passed over in this correspondence; suffice it to say that I find it as I said in my last, quite original and full of fun and merriment, and that the long runs it has had are not to be wondered at.

Of course there are things in it that are quite broad, but where is the comic opera to be found where it is otherwise? There is but one observation that might be made to the librettist of the original French text, Maxime Boucheron and that is that when he wished to put Spanish words and phrases in the parts of the Soto and Mora, both supposed to be full-blooded Spanish dames, he should have been careful to make use of his French Spanish dictionary every time, and not have taken an occasional plunge into his French Italian lexicon, for it is certainly absurd to hear Manuela speak of *il padre mio* for example, and that *un baco* is used, instead of *un beso* (a kiss), when the language of Sunny Spain is the one meant, and not that of Blue-skyed Italy. The text is but the text of a comic opera can be pleaded as an excuse, and Spanish and Italian are much alike, therefore such trifles are nothing, but still they give proofs of careless oversight on the part of the librettist.

The music is of Audran's melodies, and some of the numbers are taking enough to become popular. The duet of Miss Helyett with Smithson, and their trio with James are always encored. The gavotte music with the words, sung by the two first mentioned characters is very quaint, while the orchestra accompaniment to Paul's song in the first act, and to the laughing duet of Paul and Bacarel are decidedly original.

D'Ennery's most popular of all popular melodramas, The Two Orphans, has been occupying the boards of the Grand Theatre, and Managers Van Lier have every reason to congratulate themselves on the choice of this revival, for it drew packed houses every night it was on the bill. It seems as if the interest in this melodrama never flags, for the fortunes and misfortunes of Henriette and Louise and the struggle between the cripple Pierre and his brother Jacques are always followed with absorbing interest, and the audience remains as always, breathless in the scene that bears the graphic name of "Cain and Abel." And really this is not strange, for it is but a melodrama after all, but a melodrama that has a magnetic attraction for the masses and that has such wonderfully telling situations, clap-trap though they be, that it cannot but draw. At the Grand Theatre, as always, each tableau was greeted by storms of applause, and the curtain was rung up again and again.

It made me think of the first night the Two Orphans was given at Frisco, at the old California, with a cast I have never seen equaled, not even by the original one of the Union Square Theatre. It was as if the walls of the theatre would burst after the struggle between the two brothers, so uncontrollable was the excitement produced on the audience, and so boisterous and continued were the storms of applause that broke forth when the cripple finally got the better of his wicked brother, and the two young girls were free to escape.

The two orphans, Henriette and Louise, were impersonated by Mrs. Potharst and Miss Cuypers; both were very sympathetic figures, Mrs. Potharst deserving much commendation for the scene in La Salpetrière and the recognition of Louise, whilst Miss Cuypers as the blind girl acted with earnestness and simple pathos that was quite touching.

Miss Cuypers is a young Flemish actress, from Antwerp, who is only spending a short time here; she is pretty, possesses decided talent, has a nice figure and a good voice, though her slight Flemish accent makes it sometimes sound a little harsh in speaking Dutch. Fritz Bouwmeester as Pierre Frochard was certainly one of the best performers of the part I have seen, but the Marianne of Mrs. Van Kuyk was weak, as was also the Sister Genevieve. Jane S. one is underlined at the Grand for speedy production.

FOREIGN ECHOES.

The new ballet at the London Empire Theatre is called Margate Sands.

G. D. Day has been engaged by Henry Arthur Jones as acting manager.

Grace Hawthorne seems to have made a hit in her new play, A Royal Divorce.

Mrs. Kendal's eldest daughter will make her debut on the stage before long.

Gaston Meyer's new wordless play, Yvette, was done at the Avenue Theatre on Sept. 21.

Blue Eyed Susan is the title of a new burlesque by George R. Sims and Henry Pettitt.

The English version of Mr. Wilkinson's Widows has passed its 200th performance in London.

Nellie Farren and Fred. Leslie will also do a new burlesque this season entitled Cinda Ella.

David Christie Murray's play Chums is not the clever work it was at first said to be, according to some revised opinions of the London critics.

The Paris Theatre Libre opens its season early in October. The "bill of fare" will comprise Maeterlinck's Princess Meleine.

Kyrle Bellew is said to be desperately angry on account of the rumors that he was married to Mrs. Brown Potter. Complimentary to Mrs. P.

"Jay" L. Toole having said A. W. Pinero was writing a new play for him, Mr Pinero has come out with a card denying the fact. Mr. Pinero ought to know.

Regarding Henry Arthur Jones' experiment of author-management the *Whitehall Review* says: In point of fact, the critical world is somewhat skeptical as to whether anything will be exactly proved by the experiment; it is far more on the production of good plays, interpreted by competent players, that depends public recognition, than on the presence at the helm either of an actor or a dramatist.

The title of a recent production in London was A Mighty Error. This was the opinion of the unfortunate audience that sat through it.

Charles Wyndham will probably come to America again next season, with David Garrick as his principal production.

The body of Madame Ajar, the French tragedienne was brought from Algiers, where she died, and interred in Paris. The Comedie Française subscribed 1,000 francs for the removal of the remains.

Sibyl Sanderson has been engaged at the Imperial Theatre Marie, in St. Petersburg, for Esclarmonde, the part in which she first achieved fame.

The proprietors of the *Illustrated London News* are developing traits of enterprise hitherto unheard of among the denizens of Great Britain. They want to erect at Chicago, for the Exposition of 1893, a *fac simile* of Shakespeare's house at Stratford-on-Avon and to this end applied for permission last week to the executive committee of the trustees of Shakespeare's Birthplace. The permission was granted.

An English manager advertised for supers recently and made the condition that they be neither "illiterate" nor "poor." As an example of a man wanting the earth this gentleman carries off the prize.

What promises to be a most useful book is to be published in London shortly after Christmas. It is the work of W. Davenport Adams, an English writer on stage matters, and will be a comprehensive dramatic encyclopædia. It will mention every important play ever produced in England, and will contain besides the title, author and *locale* and date of production of every play produced in London and the provinces during the last twenty-five years.

The memorial erected to Christopher Marlowe at Canterbury, England, was unveiled last Wednesday by Henry Irving. The statue is the work of E. Onslow Ford, A. R. A. The same sculptor is busy at work on a monument to Shelley.

There is some talk in London theatrical circles about Mrs. Bernard Beere becoming a member of Henry Arthur Jones' company when he opens the Avenue Theatre next month. But how can this be possible if Mrs. Beere is coming to America as announced?

The famous Fellmesberger glee singers were recently summoned from Vienna by the Sultan of Turkey to sing before the ladies of the Imperial harem. The engagement was accepted with alacrity, the musical Teutons thinking they were going to be initiated into the mysteries of the oriental harem and enjoy some spicy details. They were disappointed. The Sultan was too wily for that. He made all his wives retire on one side of a thick curtain, while the singers sang their throats dry on the other.

All actors' contracts this year at the Paris Porte St. Martin contain this surprising clause: "Members of the company not playing will not be admitted to the green-room unless in full dress." The idea of the manager is to make his theatre as fashionable behind the scenes as it is in front, the subscribers of the male gender paying extra for the doubtful privilege of going behind the curtain.

Miss Helyett has been played in Russia, at a gala representation in the Czar's Summer residence. The Russians liked it.

Several important streets in Paris have been named after well known French actors. They are Rue Lekain, Rue Talma, Rue Favart, Rue Regnier, Rue Baillet, Rue Bruant, Rue Cler, Rue Langer, Rue Delaroche, Rue de Clery, Rue Leblanc, Rue Leriche, Rue Roger, Rue Scipion, Rue Web r, and even to the Rue Cadet. Thus is Gallic civilization far superior to our own.

A telegram from Paris says that Morris, the well-known actor of the Comédie-Française, has become insane. He declares himself persecuted and pursued by some imaginary enemy, and has several times tried to take his own life. He has been removed to a private asylum.

Harris' new pantomim, A Sailor's Knot, has been produced at the Drury Lane Theatre, and is said to be a big success.

An English version of the French farce, l'Oncle Celestin, will be produced in London on Oct. 5. The English title is Uncle Samuel.

La Demoiselle du Téléphone, the amusing French musical comedy, recently secured for this country, has been revived at the Paris Theatre des Nouveautés. Milly Meyer was seen again in the title role.

Jocelyn Brandon has bought from Mrs. Kendal her version of Musset's On Ne Badine Pas Avec L'Amour, which was written by her brother, and entitled Passion Flowers. Mr. Brandon will take the play to Australia.

The Paris Opéra Comique has reopened for the season. Le Rene was the work presented. Nanon will be produced about Nov. 1 for Sybil Sanderson. This annual closing of the Opera-Comique is in direct opposition to the law, and some day when the papers or the public care to take the matter up the management can be forced to keep open all the year round, just as the Opera and the Comédie-Française, the other subsidized theatres, do.

IN OTHER CITIES.

CHICAGO.

The first production of The Leavenworth Case on any stage took place at the Grand Opera House 11. The drama follows the story of the book closely, the only difference being that the audience witnesses the murder of Horatio Leavenworth by his secretary, James Trueman Harwell, and interest in the play then centres on the accusation against the two nieces of the murdered man and the final clearing up of the mystery. Joseph Haworth played the part of Harwell with his customary energy and enthusiasm. He has generally had the heroic roles to enact in the plays he appeared in, but in this he is seen in the malignant and repulsive part of murderer and liar, taking innocent lives to gain the hoped for respect and love of the woman who looks upon him merely as a servant. Mr. Haworth infuses into the part all his well-known qualities of intense energy and virile force, but one regrets that so much pains is expended on such a despicable character. He must be credited, however, with a distinct hit. He was ably supported by Katharine Kidder in the part of Mary Leavenworth, Louise Rial as Eleanor, Atkins Lawrence as Detective Joyce and Robert Dronet as Mr. Raymond. All the minor characters were also well acted, and the specially prepared scenery was excellent. On the opening night a large party of Elks from Chicago Lodge were present, and presented Mr. Haworth with a monster flower piece. Dr. Simon Quinlan made an address eulogising the actor and thanking him for services rendered last June. Then the assembled Elks, led by Cal Wagner, sang "Auld Lang Syne." All this took place after the third act, and interrupted the play somewhat, but the demonstration was received in good part by the audience. Anna Katharine Green, the author of the book and the play, was called out, and bowed her acknowledgments. Cast: James Trueman Harwell, Joseph Haworth; Ebenezer Gryce, Atkins Lawrence; Mr. Raymond, Robert Dronet; Horatio Leavenworth, Gordon Edwards; Henry Clavering, E. J. Morgan; "Q", Horatio Mitchell; Thomas, John Daily; Mr. Van Duzen, Charles White; Fobbs, James Kelly; Mary Leavenworth, Kathryn Kidder; Eleanor Leavenworth, Louise Rial; Hannah, Lotta Keith; Nellie, Annie McVeigh; Katie, Eva Allen; Gryce's House Girl, Marion Earl.

You have already received notice of the production in a neighboring city of Abraham Lincoln, a drama founded on the incidents that occurred during the last few weeks preceding the assassination of the President. The play is regarded as ill timed and far from being in good taste, yet it has been received with a certain degree of favor by some theatregoers at the Opera House. To the credit of Elmer Grandin, who takes the part of Lincoln, it must be said that he plays it with a quiet and reverent dignity that goes far to make the piece acceptable. The character of J. Wilkes Booth is made repulsive and absurd; a fact that Myron Leffingwell appreciates, but cannot do anything to relieve. The best portions of the play are those wherein President Lincoln is at home or in conference with his Cabinet. All the prominent characters of the time are introduced. Elmer Grandin's make-up as Lincoln is admirable. With some judicious pruning the play may be made a success. Same week of 20-26.

At the Auditorium Alexander Salvini appeared in Dont a-sar de Bazan and The Three Guardsmen for the benefit of the Policemen's Fund, and the audiences have been both large and enthusiastic.

The beautiful drama, Alabama, has been received with new and increased favor at the Columbia, where the original co. presented it. The work of J. H. Stoddard, E. M. Holland, Charles Harris, Maurice Barrymore, May Brooklyn, Agnes Miller and others of the cast has been remarked with frequent recalls. Minna Gale, formerly the leading support of Lawrence Barrett, will be seen week of 20-26, in several Shakespearean roles.

The Merchant closed a prosperous two weeks' at McVicker's. It cannot be said to be a drama of lasting merit. Macaroni, week of 20-26.

The Frohman co. in Sweet Lavender drew audiences that tested the capacity of Hooley's Theatre, and the play was welcomed as on its first presentation here. This week the same co. in other famous plays of its repertoire.

At the Haymarket Natural Gas met with favor. The Still Alarm week of 20-27.

Skipped by the Light of the Moon had a good week at the People's. Twelve Temptations 20-26.

Custer, a military and Western drama, founded on the Custer massacre, was received with favor by the Windsor patrons. The Limited Mail 20-26.

A Royal Pass had a fair week at the Alhambra. Lost in New York 20-26.

Devil's Mine, a wild Western play, had a prosperous week at Jacobs' Clark Street Theatre. Master and Man 20-26.

Ole Olsen, the original Swedish dialect drama, did well at Havlin's. One of the Bravest 20-26.

At Jacobs' Academy One of the Bravest drew good-sized houses. Tony Pastor 20-26.

Charles A. Parker, the well-known manager, and one of the lessees of the Grand Opera House and Lyceum Theatre at Minneapolis, was in town last week and got some points about dressing-rooms from the theatres here. Mr. Parker made a host of friends during his stay in this city.

W. L. COSSAR.

PHILADELPHIA.

The farce-comedy epidemic that we suffered so much from last week has left us, and this week we have no cause to complain.

The advent of Julia Marlowe, Mr. Willard and Rose Coghlan has brought the fashionable set scampering back to town, and as a result the boxes and orchestra seats in our best theatres present a much brighter appearance.

Julia Marlowe opened the season at the Broad 14 to a brilliant audience that crowded this house to the doors. A revival of Shakespeare's Cymbeline was the bill, and a most sumptuous one it was. Miss Marlowe as Imogen captured the audience. Robert Tabor in the leading male role did an excellent piece of acting, and Messrs. Harford, Coleman and Weaver were effective. Miss Marlowe will remain here for three weeks, and during the rest of her engagement Romeo and Juliet, Ingomar, and Pygmalion and Galatea will be revived.

E. S. Willard made his first appearance in Philadelphia at the Chestnut Street Opera House 14 in Henry Arthur Jones' play, The Middleman, and achieved a distinct success. The play proved to be little more than the ordinary melodrama, but it was sufficient to give opportunities to this artist to prove his ability. The audience was a little cold at first, but as the play progressed they were aroused to the highest pitch of enthusiasm, and after the fall of the final curtain the star received an ovation. Business increasing steadily. Judah 21-26; Blue Jeans 28-Oct. 3.

A young Philadelphia star, Marie Sailer, made her first appearance here at the Empire 14 to a packed house in H. H. Winslow's Birds of a Feather. Miss Sailer is very young, but does some very good work in this play, although it does not offer very many chances outside of walking a telegraph wire and a few other feats. Charles Bowser does some good eccentric comedy work, and Frank McNish and Barney McDonough were good in small parts. The play is well staged. Spider and Fly 21-28.

Rose Coghlan presented her latest version of Dorothy's Dilemma, by Col. Alfred Thompson, at the Chestnut Street Theatre 21 to a crowded house. The play is very farcical, and has some amusing incidents in it, but it is unworthy of anyone possessing the genius of Miss Coghlan. Some of the scenes also are a little ancient, but the audience appeared to be satisfied, and no doubt the play will be pecuniarily successful. John T. Sullivan, manager and leading man for Miss Coghlan, has a part that doesn't offer many opportunities, but what he did was well done. The rest of the support was excellent. Bostonians 21-26. Tar and Tartar 28.

Fleurette, presented by Emma R. Steiner, opened to a fair sized audience at the Arch 14 and closed 19. The opera was badly managed, a poor cast sang it and it was not sufficiently rehearsed, and to cap the climax the co. struck for back pay. The overdue salaries not being forthcoming the house was closed for the rest of the week. Evangeline 21-26.

Primrose and West opened a week's engagement at the Walnut 14 to a house that was packed to the doors. A very clever co. headed by Primrose and West, served to keep the audience in continual laughter. The floral first part is very beautiful, and the specialties introduced are excellent. James T. Powers in A Straight Tip 21-26.

J. C. ("Fatty") Stewart was greeted with cheers and applause by an overflowing house at the People's 14 when he presented for the first time here his new comedy The Fat Man's Club. The play is all laughter and kept the house in a continual uproar. The star was ably assisted by Robert Carnelia, Miss Henri and a good co. N. S. Wood's orphans of New York 21-26.

Fabio Romani drew two large houses at Forepaugh's 14. Some very strong and realistic mechanical effects are introduced, among them being an eruption of Mount Vesuvius. Walker Lawrence in the leading character is excellent, and is well supported. New York Day by Day 21-26.

The Central this week is drawing fine houses with the Henry Burlesque co. as the attraction. A good variety bill is presented, followed by a very clever burlesque, The Ta and the Ta Ta introducing a score of pretty maids and some good comedians. Fay Foster co. 24-26.

Henry Chanfrau presented Kit, the Arkansas Traveler, to a well filled house at the Kensington 14 and proved himself to be a chip of the old block. The play is well acted throughout and well staged. Peck's Bad Boy 21-26.

The Colleen Bawn was well presented by the Girard Avenue Stock co. 14, with Dominick Murray especially engaged for the leading role. A large audience was highly pleased with the pretty scenes in this comedy. Within an Inch of his Life 21-26.

Cavalleria Rusticana received its fourth performance 16 before another crowded house. The opera has been divided into two acts, the beautiful intermezzo that formerly was given with the curtain up is now played as an overture for the second act.

A. Wolf's Wedding moved up from the Walnut to the Park 14 opening to a good house. It shows a marked improvement over last week, new specialties having been added. Flora Moore has made a hit as a colored soubrette. George Barrett in Another Man's Shoes 21-26.

The White Slave played a successful week's engagement at the National last week and was followed 14 by Money Mad. The play was well acted by a capable co. led by Miss Bradford and Jolnie Butler and was witnessed by large audiences. Work and Wages 21-26.

Lights and Shadows pleased a large audience at the Standard 14 and was interpreted by an excellent co. Under the Gaslight 21-26.

The Bijou offers an excellent variety bill this week, led by the Bennetto expert shooters. The usual crowd is always in attendance.

Carncross Minstrels have their share of the patronage and always present a hilarious entertainment.

The double bill at the Casino this week is the Mascot and Kathleen Mavourneen. Fair houses.

Milton Aborn will not be a member of the Gaiety Opera co. this season, as he will star in an opera co. of his own. Kellar's new Egyptian Hall is being prepared for Mr. Aborn's opening on Oct. 10.

Manager Gilmore threatens to prosecute every manager using music from his opera The Sea King.

Larry Dooley and J. M. Jansen, last year with Carncross' Minstrels, are with Primrose and West.

Eva Hamilton's date at the Chestnut Street Theatre 21 will be filled by the Bostonians in Robin Hood. Her debut was evidently "All a Mistake."

The great success achieved by Cavalleria Rusticana, that has been witnessed by over 8,000 people in two performances, has crowded out the performances of Lohengrin for this season, as the closing night occurs 26, and the last week has been given over to a revival of the season's successes.

Manager John L. Carncross has become a theological student, and he whiled away the Summer months reading the works of the great divines.

We are to have our share of new plays this season. Among those to occur at an early date are Miss Eastlake in A Yorkshire Lass, at the Walnut Oct. 5; Harry Lacy in Jack Royal of the Ninety-second, at the Park 28, and The Country Circus at the Walnut Oct. 19.

Notwithstanding all contrary reports, Wilson Barrett will come to America this season and fill his engagement at the Park in January, 1892.

The Broad Street Theatre is booked up to May 7, 1892, with as fine a list of attractions as the theatrical market affords.

Manager Harry Askin was here last week preparing for the opening of The Tar and Tartar, which occurs 28.

All of Charles Frohman's cos. will be seen in Philadelphia this season. Jane and Mr. Wilkinson's Widows and All the Comforts of Home at the Chestnut and the stock co.

Dixey in The Solicitor, Thermidor, and Miss Hellyet at the Broad.

A. S. Lemde, tenor of the American Opera co., has signed a contract for a twenty weeks' season of grand opera at the Orpheum Opera House, San Francisco. He also has offers from Minnie Hauk and Emma Juch.

Charles Bassett was in town the other day. He is engaged by Mr. Aronson to sing the leading part in Cavalleria Rusticana at the Casino Oct. 12.

Philadelphia's high rollers mightily turn out en masse to see the bantam-weight champion pugilist George Dixon, who is playing a week's engagement at the Lyceum. A clever specialty co. accompanies the star. Houses jammed. Dear Irish Boy 21-26.

JOHN N. CAVANAGH.

SAN FRANCISCO.

SEPT. 15.

Sarah Bernhardt has come and gone. She performed eleven times, eight nights and three matinees. Her season was not remarkably good. Mr. Abbey and Mr. Hayman both lose money. Theodora, Camille, and Pauline Blanchard drew the largest audiences, and the latter play created a furore. Pauline Blanchard was written by M. Dalmont, Bernhardt's leading man, who is now but twenty-seven years old. The play was presented three times in Sydney, Australia, and once here. The critics here advise suspension of judgment until Paris has passed upon it. The work treats of the French peasantry. Francois, son of Marechal, is engaged to marry Pauline, daughter of Blanchard; but the latter having been deposed from the mayoralty in favor of Marechal, becomes so enraged that he breaks off the match and compels his daughter to marry Cadet, a farmer, coarse and good-natured. She flees from Cadet immediately after the ceremony to the country home of a poor aunt, where she hides in a hayloft. Francois follows Pauline and accuses her of her perfidy, which she explains by revealing the fact that she was forced into a marriage and avows her love for Francois. Pauline finally loses her reason, and returns to her home where she meets Cadet, and murders him by cutting his throat with a sickle. There are some strong situations which would develop well in English. The marriage scene, where Pauline shrinks from her husband into her father's arms, is very effective. Her reconciliation with Francois and the love scene which follows, are intensely pathetic. Her mad scene in the hayloft carries a breathless audience with every look, or word, or gesture. In the murder scene she says: "I want you to die," and Cadet takes the sickle from her and places it upon the table. He then attempts to caress her in all the warmth of a brutal nature, and kisses her neck and hands. Her resistance serves to kindle a violent passion and make it burn so fiercely that he loses self control and viciously entwines her arm around his shoulders and kisses her upon the lips while his back is against the table. Her wrists are free. She sees the sickle, and with the cunning of madness, watches her opportunity, and cuts his throat. The final scene of dramatic interest is Pauline's death.

Joseph R. Grismer and Phoebe Davies found much favor at the hands of the Frisco playgoers for the past three weeks at the Bush. They will appear at the Alcazar next February.

Jan Sully in The Corner Grocery opened at the Bush last night.

The Alcazar Theatre furnishes the theatrical sensation this week in The English Rose, the first appearance of Ethel Brandon and Frederic Bryton, and the new Alcazar stock co. I shall say more of this production next week. Suffice it just now that Wallenrod, Stockwell and Willey, the Alcazar managers, are right in the procession. They have arranged to play several of the recent Baldwin successes; among them Jim the Penman and others of Palmer's, Daly's and Frohman's.

The Hustler opened last night at the California.

Nat Goodwin has drawn large houses at the Baldwin. Sol Smith Russell follows Monday for one week, and then Sindbad.

The Three Black Cloaks at the Tivoli Opera House was sung last night. A splendid production of Fra Diavolo will follow.

Al. Fesley, Jessie Ollivier and The Turkish Bath come next at the Bush. Then Charles Dickson and Imogene.

During the Bernhardt season Charles Cook has augmented the box-office force at the Grand, and Millard Kruger officiated as assistant treasurer at the Baldwin.

Thomas J. Meyers will go as business manager of Hadley and Sawyers' Novelty co.

Henry Abbey, with Mrs. Abbey, Sarah Bernhardt, Mr. Chatterton, Maurice Bernhardt and wife, went to Monterey and Del Monte in a limited special the other morning. They spent the day at that beautiful spot, and returned in time for the evening performance. Mr. Abbey was entertained at a dinner party in his honor the next Thursday evening at the Bohemian Club.

Sarah Bernhardt was tendered a reception after the performance Friday evening at the Press Club. Prominent journalists, professionals and society people assembled there to meet the gifted woman.

J. D. MAXWELL.

DETROIT.

Although the weather was very warm during the past week, still the attendance at the different theatres was very good.

The Lizzie Annandale Grand Opera co. at the Detroit Opera House gave seven performances. The orchestra was inadequate the first part of the week, but the Director of the orchestra arrived on Thursday and from that time on, their work showed improvement, and was much more satisfactory. Regarding the co. itself, they certainly deserve success and encouragement for their hard work and earnest desire to please, for notwithstanding all the drawbacks they had to contend with—this being their first week—they gave very creditable performances. Lizzie Annandale, Michelena and Broderick who were always favorites in this city, added many new friends to their list, and the work of Eva Cummings and Signor S. Chorasta were both of a high order. The latter's work in Carmen was especially praiseworthy, and his singing of the Toreador's song fairly thrilled the audience and made the hit of the evening.

Detroiters have been anxiously looking forward to the engagement of Minna Gale, and although they expected much, they were not disappointed. Miss Gale from this time on can count her friends and admirers by the thousands in this city, where she is fairly established as a favorite. Miss Gale made her debut 14 at the Detroit Opera House in Oscar Wilde's love tragedy The Duchess of Padua and was greeted by one of the finest audiences of the season. As the Duchess, Miss Gale acted and looked the part almost to perfection and left nothing to be desired. Her facial expressions were seemingly so genuine as to almost make one believe that she was really living the part she was acting. No one ever received a warmer or heartier reception, being recalled twice after the second, third and fourth acts and also called before the curtain at the close of the performance. Although the star received a good share of the applause, at the same time her excellent co. was not overlooked, as they aided in no small degree to the success of the performance. Creston Clarke as Guido deservedly came in for a large share of the honors, his acting being finished and artistic, and entirely satisfactory. Frederick Vroom as the Duke, and H. A. Weaver-Jr., as Count Morazone also deserve praise for their earnest and conscientious work. The repertoire for the rest of the week includes Romeo and Juliet, The Lady of Lyons, The Hunchback, As You Like It, Pygmalion and Galatea, and Ingomar. As the advance sale for each performance is very large, the engagement is sure to be a brilliant success.

McKee Rankin and co. gave seven performances 7-12 at The Lyceum of his play The Canuck to fair sized audiences. Mr. Rankin as the old French, Canadian farmer was very clever and the life of the entire performance. Phyllis Rankin as the daughter was hardly satisfactory, seeming to be troubled with stage fright, and not speaking loud enough to be heard distinctly through the house. However, taking into consideration the fact that she has been on the stage but two weeks, she did very well, and she has an excellent bearing and pleasing address and she will, without doubt, make a success.

William Barry and a very clever company of comedians opened at the Lyceum in McKenna's Flirtation. Mr. Barry is too well known to need any introduction, and he has always been a warm favorite in this city. He is one of the cleverest comedians of his school in the country and kept the audience in an uproar through the entire performance. Joseph Brennan, as Michael Ryan, the part of Hugh Fay, filled the bill quite satisfactorily. Emily Kean was excellent as Mary Ellen Ryan. Her song, "You'll Never Know a Mother's Love Again," was especially well received.

Lost in New York, with its river of flowing water, yachts and steamboats, presented by a fair co. to S. R. O. business at Whitney's Opera House week of 7-12. It was followed by another spectacular piece, with a realistic train and steam engine, The Limited Mail, which opened 14 for a week's engagement to an audience that packed the house from the pit to the top. The play is very good and the co. presenting it a capable one. Grace Sherwood, Harry Blaney, Lew Bloom and Joseph H. Coyne all did excellent work.

The Nibbs French Burlesque co. opened at the Griswold Street Theatre 14 to a fair sized house. The Nibbs are very clever comedians and the rest of the co. fair.

The *Free Press* suggests that it would be a good idea for the Musicians' Union to contribute three or four additional pieces to the different theatre orchestras for a week or so free of charge, that the people after having enjoyed a first class orchestra for a short time would never put up with what we now endure.

FREDERICK K. STEARNS.

CINCINNATI.

The delay in the arrival of scenery for The Volunteer necessitated the postponement of the season's opening at the Pike until 21, when this play had its *premiere*. Cast: Jack Chadburn, Gustavus Levick; Guy Reding, Clarence Handyside; Ike Krawl, Stephen Maley; Reuben Forrest, Louis Barrett; Dawule, Soldene Powell; Surgeon Andrews, J. R. Edwards; Lieutenant Wilson, A. B. Kline; Colonel Horton, J. M. Rankin; Chaplain of the 5th Maine, Martin Ingersoll, Jr.; Joe Jennings, George T. Ulmer; Margery Forrest, Adele Belgarde; Pansy Chadburn, Essie Jerome; Mamie, Maud Harper; Mother Cackle, Jennie Sedgwick. The piece is in five acts, and is too long drawn out to keep interest aroused. Considerable of the action is irrelevant, and the dialogue could be pruned advantageously. The specialties introduced in the second and fourth acts are entirely out of place, and should be eliminated from the play. The piece cut down to three acts and with the action enlivened should "make a go." The third act representing a balloon in cloudland, and the subsequent descent, with a view of Washington City in the distance, was a superb piece of stage effect. Adele Belgarde and Gustavus Levick made the most of their limited opportunity, and Cora Van Tassell proved herself a clever soubrette. The Marie Greenwood Opera co. 21-26. Frederick Warde 28-Oct. 3.

Men and Women closed a most successful week's engagement at the Grand, duplicating the record of last season at the same house. The leading roles were admirably assumed by William Morris, Orrin Johnson, M. A. Kennedy, Frederick De Belleville, and Sydney Armstrong. The co. was substantially the same as the cast of last year. Despite the fact that the admission tariff was increased fifty per cent. the S. R. O. sign was called into requisition during several evenings of the week. Alabama 21-26; Pauline Hall Opera co. 28-Oct. 3.

At Heuck's Nellie McHenry and John Webster proved attractive cards during week of 13-19, in their new play A Knight at the Circus. The skit is cleverly constructed and affords the fair comedienne ample opportunity. The support, at the hands of Messrs. Lodge, Bradbury, Mack, Gilroy and McKinley, was more than satisfactory, the latter's vocalism being a feature of the performance. The Patrol 21-26. A High Roller 27-Oct. 3.

Hallen and Hart in Later On have established themselves very firmly in the affection of Havlin's frequenters, and their engagement, which closed 19, proved in every sense a success. Clara Thropp as Pansy and John McWade as sheriff Clubb were acceptable. Sadie McDonald's dancing was highly encored. A Pair of Jacks 21-26. Birds of a Feather 27-Oct. 3.

James Reilly, the German comedian in The Broommaker met with a hearty reception during his engagement at Harris', which closed 19. His singing

was mightily encored, and a feature of the entertainment was the work of the clever children, Little Lauretta and Master Robbie. The play was effectively staged. A Bunch of Keys 21-26; The Cruiskeen Lawn 28-Oct. 3.

At the People's Sam Jack's Creole Burlesque co. tested the seating capacity of the house 13-19. The leading feature of the programme were Mr. and Mrs. Sam Lucas in a clever sketch, Jones and Norris in specialties, and the singing of the De Wolf sisters. Whallen and Martell's Specialty co. 21-26. The Nibbe Burlesque co. 28-Oct. 3.

Two of Gerattan Donnelly's skits were presented in Cincinnati 13-19, A Night at the Circus at Heuck's and Later On at Havlin's.

Sadie McDonald, of the Later On comb., and Margaret McDonald, of A Night at the Circus, are sisters, and both are clever artistes.

Jewett N. Morris and Ella Kane, members of Hallen and Hart's Later On co., were married at Covington, Ky., 14.

The final programme of the Last Days of Pompeii was given at the Camps 13.

Judge Gregg, of the Police Court, has decided to try the Sunday theatrical offending managers by jury and the test case will be decided this week. It is generally believed that the prosecution will fail to convict, in which event Sunday arrests will be discontinued.

Manager Ballenberg canceled the date of the Annandale Hamilton Opera co. for week of 21-26, and in its stead will present the Marie Greenwood Comic opera co. in Denisette.

Hallen and Hart's new play for the season of 1891-92 will be called The Idea.

The new entrance to the Pike is a decided improvement, and Manager Ballenberg is being heartily congratulated on the handsome appearance of his theatre.

C. E. Locke, manager of the Emma Juch Opera co., was in the city 15 endeavoring to arrange with the management of Heuck's for week of Nov. 2.

JAMES M. DONOUGH.

WASHINGTON, D. C.

The season is now fully opened and during the week of 14-19 five theatres were liberally patronized. They presented attractions that unmistakably pleased their respective audiences.

At Albaugh's good-sized audiences greeted John T. Kelly and his support in U and I. Mr. Kelly has appeared before in Washington and has a large number of admiring friends in this city. The handsome face of Arthur Smith beams as usual from the box-office at Albaugh's, while Col. Buckingham, the veteran and popular doorkeeper, is at his post.

The new National was crowded nightly week of 14-19 with Herrmann, the magician, as the attraction. Standing room was in demand, and many were turned away.

Mr. Rapley, of the National, will also manage the Academy of Music hereafter. It will be remembered that this theatre was formerly known as Lincoln Hall. It is one of the most elegant playhouses in the city, and its central location together with Mr. Rapley's long experience, will make the Academy a very popular place to spend the long winter evenings. It is understood that it will make a specialty of presenting comedy and light opera.

A High Roller drew good sized houses at the Academy 14-19. It is claimed that this piece has been entirely rewritten since its New York production. The play in its new dress has been voted a success.

Hearts of New York drew splendid houses at Harris' 14-19. Earle Remington's personation of the dual roles of the waif and Miss Milburne was very clever.

The Clemenceau Case attracted packed houses nightly 14-19 at the Lyceum. Emma Bell as Iza, did ample justice to the role. The Lyceum continues to increase in popularity, and the verdict is a unanimous one that it was an auspicious day when Manager Kernan decided to have an entrance opening upon Pennsylvania Avenue.

EDWARD A. OLDHAM.

PITTSBURG.

Mark Murphy, as the stellar attraction in O'Dowd's Neighbors, tested the capacity of the Duquesne Theatre 14-19, and proved the best drawing card this house has had so far this season. The co. is a good one, and by the addition of new business and several catchy musical gems, the play has been materially strengthened. A Fair Rebel 21-26.

The Bijou was well filled 14, and Gus Williams, an old favorite here, was warmly welcomed in Kepler's Fortunes. The High Roller 21-26.

At the Grand Opera House Gormans' Minstrels opened to a good house 14, and their unique performance was highly appreciated. The Esbler in repertoire 21-26.

The Runaway Wife at Harris' Theatre was largely patronized 14. The Cruiskeen Lawn 21-26.

Lester and Williams' London Specialty co. opened at Harry Williams' Academy of Music 14, and people were turned away at an early hour. Lottie Gibson, William Jerome, Leona Fontainebleau, Richmond and Conroy are some of the leading people in this co., and their specialties have a rush that is irresistible. Lilly Clay's Colossal Gaiety co. 21-26.

The orchestra of the new Alvin Theatre will be under the baton of Fred. Eustice, whose name is a guarantee that the members will be carefully selected.

Pauline Hall will present Offenbach's La Belle Helene at the opening of the Alvin Theatre 21.

EDWARD J. DONNELLY.

KANSAS CITY.

The Sheik was given at the Coates Opera House 13-15 to fair audiences. The music was mostly of a pleasing and catchy character and some of the songs are destined to become popular. The libretto was not so good and needs strengthening. Carmencita 21-27.

Cleveland's Consolidated Minstrels appeared at the Gillis Opera House 14-16 and gave fair performances. Bob Slavin, Harry Woodson and Billy Buckley were amusing, and Hilton, equilibrist, was good. The singing was mediocre, and the attendance only fair. Shenandoah next.

Our Strategists enjoyed a week of good business at the Ninth Street Theatre opening 13. Harry B. Bell and Mamie Sheridan filled the leading parts acceptably, and the entertainment furnished was well enjoyed. The Stowaway 20-27.

Professor Gleason is attracting good-sized audiences nightly with his equine exhibition.

The Grand Opera House is rapidly approaching completion and presents a fine appearance. It will be finished on time.

FRANK B. WILCOX.

JERSEY CITY.

The new Opera House was opened 14 under the most favorable conditions. The audience was limited only by the capacity of the building, and the event was marked by the presence of the prominent social and official lights of the city. Governor Abbett with his family occupied one of the boxes. The house, which has been fully described in THE DRAMATIC MIRROR, was greatly admired and pronounced satisfactory in every respect and an important addition to the city. A handsome souvenir programme was distributed bearing an excellent portrait of Mr. Mullone, the enterprising manager. The attraction for the week was Stuart Robson and Co. in The Henrietta. The star's well-known performance was given with unusual spirit, and the supporting co. was excellent. The acting of Carl Smith as Vandalyne, Jr., was particularly worthy of mention. The play was well staged and the initial performance passed off smoothly. Primrose and West's Minstrels 21-26.

All the Comforts of Home drew large audiences at the Academy of Music week of 14-19. This popular comedy was presented by Frohman's co. in an excellent manner and the performance was received with abundant applause and laughter. This house has been thoroughly overhauled during the Summer, and many improvements added which greatly enhance the comfort of its patrons and its safety from fire.

W. C. P.

BROOKLYN.

A Straight Tip received its first Brooklyn presentation 14. Mr. Powers' amusing songs and imitations were well received and the house was packed at each performance during the week. Stuart Robson in The Senior Partner 21-26, with Shenandoah week ending Oct. 3.

The Bottom of the Sea was presented at the Grand Opera House 14-19 to fair business. The unique scenic effects were [illegible]. Bells 21-26.

Held by the Enemy repeated its successful en-

gagement of last year at the Star Theatre. John Rice in A Knotty Affair week ending 23.

Hyde and Behman's Theatre was well patronized week of 11 when the City Club Burlesque co. was the attraction. The Rentz-Santley co. week ending 25.

The Booth Dramatic Association will have their public installation of officers for the season, evening of 22. An informal reception will to low. K. M.

BOSTON.

Another week of good business at all the theatres and another week with a remarkably small number of changes of bill.

At the Hollis Street William H. Crane is playing his farewell engagement in The Senator. The star, the co., and the piece have been seen in Boston too many times before to admit of anything new to be said concerning the production. The hit of the past will not fail to be repeated during the present week. Blue Jeans concluded a most successful fortnight at this house 21. The piece could well have run for a much longer period, and it will be welcomed with large houses whenever it plays a return engagement in this city.

Kidnapped is being presented at the Grand Opera House for the first time in this city. The piece is filled with realistic features, which meet with the favor of the patrons of this theatre. Among the features are the abduction scene, where the heroine is taken off in a coupé, and the scene where a patrol wagon is drawn on the stage by a span of horses. The scenery is of an elaborate nature, and the co., headed by D. K. Higgins, is a good one.

A Texas Steer is in its second and last week at the Tremont. The business is large and fully up to the standard of last year, which is all that could possibly be desired. Stuart Robson is to follow 28 with She Stoops to Conquer, but it is quite possible that The Henrietta may be done the second and last week of his engagement.

The Power of the Press is to conclude its successful three weeks' engagement at the Globe 26. The engagement has been a profitable one from the first night and the piece will be sure of a cordial reception whenever it is brought back to this city. The engagement of Rhea, commencing 28, in a play written for her by Sigmund B. Alexander, a Boston author, is sure to be a marked success in every way.

It is a nightly occurrence at the Park to turn away hundreds of people. There has not been a night since The County Fair opened its long run at this house that it has been possible to obtain a seat at the time of raising the curtain, and at a majority of the performances the tickets have all been sold at the time of opening the doors. The unparalleled rush for seats is the surest testimony to the hit which The County Fair has made in this city.

At the Boston The Old Homestead has made just as marked success and crowded houses are the rule. The auditorium at this house is so much larger than those of the other theatres of the city that a scarcity of vacant seats means a great deal. The phenomenal business done by The Soudan last season is being repeated by Mr. Thompson and his co.

At the Museum good houses are the rule, and there is no indication of a drop in the business which is being done by Ye Earlie Trouble. The piece will run for a long time to come. The stock co. is constantly engaged in rehearsals of the new pieces which Mr. Field secured when abroad, but none of them will be required for a long time. It is probable that the annual season of old comedies will not be given before Spring.

The Howard Burlesque co. is the attraction of the week at the Howard Athenæum, the Donkey Party and the burlesque of Blue Jeans being features of the programme. A Hole in the Ground is to follow 28.

Katherine Rober, supported by Lothrop's stock co., is playing Dad's Girl at the Grand Museum.

A Furnished Room is the play given this week by the comedy co. at the Palace.

A feature of the week at the Park is the arrangement of selections from Cavalleria Rusticana, being played as *entr'acte* music by the orchestra under the direction of John T. Braham.

Hereafter no members of the Museum stock co. will be permitted to take curtain calls.

William Seymour is busily engaged in rehearsing Louis De Lange and Loie Fuller with their co. in Fred Marsden's Quack, M. D. The co. arrived in the city 26, and Mr. Seymour read the comedy to them, 27, before proceeding with the rehearsals, which are now moving very smoothly, indeed.

Macy, Browne and Newcombe's new comic opera was read and played to the managers of the Bostonians at the St. Botolph club house 22. They expressed themselves as delighted with the work, and there is a possibility of their doing it later in the season.

It is a wonder that the Museum has been able to do any business whatever during the past week or two. Tremont Street has been completely torn up for a block or two on either side of the theatre, but in spite of all, the houses at Ye Earlie Trouble have been uniformly large.

According to a custom established at the opening of the Tremont the electric doors of the house are opened twice weekly, on Monday and Saturday evenings. There are nineteen of these doors and they are opened simultaneously allowing the audience to pass out with great rapidity. An example of what can be done was shown at a recent holiday when a tremendous audience was let out in two minutes and a half by actual timing.

It is now announced that the Columbia will be completed in time for opening the night of Oct. 2.

Loie Fuller in Quack, M. D., and Weber and Fields' Specialty co. are among the latest attractions booked at the Grand Opera House. Among the other attractions to come to this theatre within a few weeks are Natural Gas, The Nabobs, and The Struggle of Life.

The Lyceum Theatre co. of New York will play a fortnight's engagement at the Hollis Street beginning Oct. 19. They will present five of their greatest New York successes.

William H. Gillette paid a flying visit to Boston, last week, and attended the performance of A Texas Steer at the Tremont 27.

The patrons of the Grand Opera House miss the presence of J. C. McGarry, who has been the efficient press agent at that house for some time. He has resigned his position and gone down to the Park where he is to serve as advertising agent.

Mrs. Ella Mann will be seen in Boston for the first time at the Howard Athenæum Nov. 6, when the City Club will open its engagement. The co. has a return date at that house in March.

Miss Rachel Noah, an old-time favorite at the Boston, is meeting with great success as a teacher of elocution and dramatic action.

Beginning with Oct. 4 a series of Sunday evening concerts will be given at the Palace.

Thomas F. Snea has been playing a few engagements in the vicinity of Boston and many of his friends have attended his performances in Dr. Jekyll and Mr. Hyde.

Another theatre is promised before the close of the present season. This time it is to be a house devoted exclusively to variety of the best class, which will be built by New York capitalists. The location will not be given but it is understood that all the arrangements have been completed.

JAY B. BENTON.

DENVER.

Midnight Bell closed 22 at the Tabor after a week of reasonably good business. Thomas Keene in Richelieu had a fine audience 24. Appearances indicate a most successful engagement. Cleveland's Eiffel Tower Minstrels next.

At the Broadway The President proved a fairly good card, and did a better business than the attraction which preceded it, Incog. The engagement closed 22. That best of tank plays, A Dark Secret, now occupies the stage. The opening was fairly good, and I expect it will hold its own, though it has a strong competition for the public favor. Lewis Morrison in an elaborate production of Faust next.

The stock co. continues to do good work at the People's. The prices are very reasonable, and that's one thing that induces people to go. This week Ticket-of-Leave Man, with Clay Clement as Bob Brierly.

Fanny Davenport will play at the Tabor, going to the coast, and returning stops at the Broadway. Miss Davenport hasn't been in Denver in several years, and no doubt the double engagement will pay.

Two of the members of The President co. left it here and went to New York. I couldn't learn their names.

I hear that some of the Keene party were on the train, which was wrecked in Clear Creek canon, Sunday, but theirs was one of the cars that didn't go over. W. P. PEABODY.

LOUISVILLE.

Reed and Collier in Hoss and Hoss opened 7 at Macauley's to the capacity of the house. The co. is a large one, and does unusually good work in a rollicking farce-comedy. Rosa France, May Yohe, Louise Allen and others of the co. deserve mention independent of the principals, Reed and Collier.

Murray and Murphy played a big engagement at the Masonic Temple. The specialty business introduced especially won popular favor. The Temple has opened the season auspiciously; it is an attractive place, and is well managed.

At Harris' Two Jacks has made things merry. Co and business good.

The Bijou offering is Dear Irish Hearts, and it has drawn large houses. It is a picturesque play well put on, and it is well acted.

Kate Dunloe and Walter Fletcher at the New Buck are doing well. The specialty features of the bill are more than ordinarily good. Dan Greene, late of Harris', will go to H. R. Jacobs' house in Cleveland in a business capacity.

Lillian Hawthorne, who was such a favorite here during the Summer season of opera, will go with The Bostonians, so she writes.

During the engagement of R. D. MacLean and Marie Prescott at the Masonic in Cleopatra, the business was phenomenal. The S. R. O. sign was put out nightly.

The sale of seats for the Bernhardt engagement in October is progressing satisfactorily. The management announce a series of six concerts with Theodore Thomas and grand orchestra. The dates are Oct. 26, 27; Jan. 8, 9; April 25, 26.

The Misses Mary and Rachel Macauley, daughters of John T. Macauley, gave an elaborate box-party 7. The young ladies leave for Vassar this week.

Manager Frank O'Brien, of Birmingham, Ala., spent a few days here last week. C. D. CLARKE.

CLEVELAND.

The Still Alarm has served to fill the Opera House nightly 14-20. The production compares favorably with previous ones of the piece. George Fawcett, in the role of Jack Manley, does very satisfactory work. Nellie Yale Nelson as Elinor, does equally as well. Joseph Haworth in repertoire 21-26.

The Devil's Editor at the Lyceum did fairly well. It gives splendid opportunities to Alice Harrison, Sheridan and Flynn, and Frank Doane. Adele Reno made a hit with her pleasing singing. Old Jed Prouty and O'Dowd's Neighbors 21-26.

Tony Pastor did the usual S. R. O. business at Jacobs' Theatre. The co. compares favorably with the former ones brought here by the genial Tony. Hallen and Hart in the new Later On 21-26.

Sam Jack's Lilly Clay's Colossal Gaiety co. did a big business at the Star. It is the biggest and best burlesque show given here in a long while. Ward and Vokes, the Vidocqs and Lew Hawkins were features. Nibbe's French Burlesque co. 21-26.

Sam Brady, of Brady and Garwood, was in town 15. W. L. ATKIN.

ST. LOUIS.

Sindbad, the latest American Extravaganza co.'s success, packed the Grand Opera House at each performance during the week of 13-18. It is a magnificent production, full of dazzling spectacular effects, gorgeous costumes and scenery, and a strong cast. Louise Eissing, Ida Mulle, Topsy Venn, Fanny Bean, Eddie Foy, Henry Norman, Arthur Dunn and Dan. Hart are in the cast and others who made The Crystal Slipper such a success. The production is full of taking topical songs, pretty choruses, handsome chorus girls and graceful ballet dancers. One of the most striking scenes is that of the Winter's Carnival, introducing the difficult dancing of the leading *premieres*, Mlle. Morando, Frl. Jomlee and Frl. Qualitz, as well as the entire strength of the ballet. The wedding cavalcade and procession of nations was another grand sight. The final transformation scene was a triumph of the scenic artist's skill and was simply beautiful. Frank Daniels in Little Puck 21-26.

Carmencita captured St. Louis audiences with her graceful and original dancing, at the Olympic Theatre, during the week. She was the star of the attraction, of course, although the farce presented by Harry Le Clair and Ed. Leslie was amusing and clever, and the presentation of the operetta, The Lovely Galatea, entertaining. After the opening night Carmencita appeared twice during the performance instead of only once. The attendance has been large.

McKee Rankin presented The Canuck at Popes' Theatre during the week. It was seen here last season. The play abounds in strong scenes, and the cast is strong throughout. The attendance was good. Fantasma follows.

A. W. Fremont, a new actor, gave an entirely new play, called 777, at Havlin's Theatre. It is a sensational four act drama, full of interesting scenes and dramatic incidents. Mr. Fremont took the leading part in a very capable manner, and his support was competent. The attendance during the week was fair. The Fast Mail next.

Rose Hill's English Folly co. played to big audiences at the Standard Theatre. The entertainment is very good. The girls are robust and healthy looking. The performance concludes with a very funny burlesque in which the whole co. takes part. Sam Jack's Creole Burlesque co. follows.

Fanny Davenport's co. will open their season here, and have been busy rehearsing at the Olympic Theatre during the past week.

There was a slight panic at the People's Theatre during the matinee 12, occasioned by some one crying "fire," because one of the seats in the gallery broke down. Fortunately the panic was quickly stopped.

Miss Mae Lee, of St. Louis, who went East last season to go on the stage has been home on a short visit. She will accept a more favorable offer that has been made her.

Mrs. McCarthy, mother of Dorothy Morton, has gone to Indianapolis to visit her daughter, who is with the Wilbur Opera co.

Lizzie Williams will leave for New York about Nov. 1 to join a company there.

The Sindbad co. will leave, after the performance on Saturday night, on a special train direct for San Francisco, Cal., where they play a four weeks' engagement.

Manager David Henderson, of The Sindbad co., left for Chicago 26, and returns in time to leave for the Pacific coast with the co.

Manager John Norton has arrived home after a lengthy trip East.

Miss Milford, who has been singing for several weeks here in the city, has joined the Rose Hill Burlesque co. Miss Milford has a very fine contralto voice that attracted the attention of Managers Rice and Barton of that co., and so they engaged her.

The St. Louis Exposition continues to draw immense crowds.

Charles Locke has been in the city during the week trying to arrange for a date at the Exposition building, and also to arrange his pecuniary difficulties here.

The New Park Theatre is doing a small business with the Black Diamonds as the attraction. It will be continued all the week.

John Havlin was in the city one day during the week, and left direct for New York for the opening attractions of the new Hagan. The theatre will open Oct. 26. Professor Knoebel, a well-known musical director of this city, will be the musical director. W. C. HOWLAND.

BALTIMORE.

A week of comedy at Ford's Opera House, 14-21, by Ford's English Comedy co., proved a source of enjoyment to theatregoers and profit to the management. The repertoire included She Stoops to Conquer, Runaway Match, Married Life, Which? Pillicoddy, and a new one-act play by Wilfred Clarke, entitled A Love Story. The latter is a very pretty curtain-raiser with a part in it that fits Mr. Clarke to a demonstration and presents him in his very happiest vein. The plays were finely mounted. The staging and costuming were new and appropriate. The co. is composed almost entirely of prominent young people, and their work speaks volumes for their stage manager. Martha Ford, a debutante, played Kate Hardcastle with good taste and effectively. The old Hardcastle of R. F. McGlannin was very good. Wilfred Clarke's Tony Lumpkin was another case of the part fitting the man. A word is due Helen Mary, Walter Hale, Adella Sawyer and J. S. Calvert. George Thatcher's Minstrels next.

Harris' Academy of Music was packed 14-19 during the engagement of Mawson's co. in A Fair Rebel, and the audiences were unusually demonstrative and enthusiastic. Edward Mawson as Col. Mason and Fanny Gillette as Clairette Monteith were ideal lovers, and the supporting co. was adequate to its work. Carleton's Opera co. in Indigo 21-26.

The Sea King is drawing crowds to the Howard Auditorium. This spectacular operetta has been staged and mounted most sumptuously. The co. is a decidedly strong one, including Adelaide Randall, Walter Allen, Myra Mirella, and Arthur Bell.

At the Holiday Street Theatre The White Slave closed a good week's business 19, and was presented with good stage mountings and a good cast. Charles A. Gardner in Captain Kart next.

The Vaidis Burlesque co. drew big houses at Monumental Theatre 14-19, and gave an excellent variety bill. Kernell's Specialty co. next.

A good performance of Under the Gaslight and a good week's business is the record at Front Street Theatre 14-21. Go-Won-Go Mohawk next.

George Gardner, stage manager of Ford's English Comedy co., will leave the co. 23, to resume the stage directorship of The Kenilworth.

Oliver Doud, it is currently reported, is confined in Mount Hope Retreat, hopelessly insane.

DR. HENRY P. GALLAGHER.

CORRESPONDENCE.

ALABAMA.

BIRMINGHAM.—O'BRIEN'S OPERA HOUSE: Lillian Lewis in Credit Lorraine drew a packed house 15.——ITEMS: Frank P. O'Brien, manager of O'Brien's Opera House, and family returned from Asbury Park 8, where they went to spend the heated term.—The staff at the Opera House is the same as last season, with the exception of treasurer. Artemus P. Shaver now manipulates the tickets.—Genial Ben. Theis, assistant manager, is back again at his post, after spending the Summer East.—We can safely say we have the best orchestra South, with Professor Grams as leader.—The Opera House presents a much finer appearance this season. Assistant Manager Theis has spared no pains or time in getting things in shape for the season.—As in the past, Manager O'Brien has booked nothing but the best cos. on the road this season.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE: This house has been entirely renovated and put in first-class condition. The regular season will open 16 with The Play Train.

CALIFORNIA.

RIVERSIDE.—LORING OPERA HOUSE: The season opened 4 with Lost in London. Despite the unusually warm weather the house was well filled. Lewis Morrison in Faust 20. An unusually large number of first-class cos. have been booked by Manager F. A. Miller for this season.

SAN DIEGO.—LOUIS' OPERA HOUSE: The season opened with Lewis Morrison in Faust to a crowded house.——ITEM: The new opera house will be known as the Fisher Opera House. It is named in honor of John C. Fisher, who has been the prime mover in the affair from the first. It will be second to none on the Pacific coast in appointments and scenery. It will be opened about the middle of January.

SACRAMENTO.—NEW METROPOLITAN THEATRE: The Dazzler, with Kate Castleton, Lena Merville, and Joseph Ott in the principal parts 7, 8 to fair business.——CLUNIE OPERA HOUSE: The Australian Novelty co. began an engagement of four nights 9 to a small audience. Performance only fair.

LOS ANGELES.—GRAND OPERA HOUSE: Kate Castleton in The Dazzler drew good houses 10-12. Bernhardt 24; Nat Goodwin 21-24.——ITEM: Messrs. Burge and Lowe had a most auspicious opening at their Pasadena Opera House 7 with Lewis Morrison as the attraction.

COLORADO.

LEADVILLE.—TABOR OPERA HOUSE: Charles Dickson in Incog. to fair houses 9, 10.

COLORADO SPRINGS.—OPERA HOUSE: The Midnight Bell opened the house for the season to large business 19.——ITEM: The neat appearance of the house since its enlargement and redecoration has evoked the commendation of all our theatregoers.

CONNECTICUT.

THOMASTON.—OPERA HOUSE: Charles T. Ellis as Casper the Yodler, to a large and well pleased audience 21.——ITEM: A very attractive feature is the music by Grilley's Orchestra. It is of an order seldom heard outside of large cities, and is highly appreciated by theatregoers.

WATERBURY.—JACQUES' OPERA HOUSE: Chantrau in Kit, the Arkansas Traveler 9 to good business. Marie Hubert Frohman in The Witch 21 delighted one of the largest audiences of the season. The house was completely packed 24 when James O'Neill appeared as the Count of Monte Cristo.

MYSTIC.—OPERA HOUSE: His Lordship 24 to poor business. Stetson's Uncle Tom's Cabin co. 25 to good business.

BRISTOL.—OPERA HOUSE: Peck and Fursman's Daniel Boone co. 12, matinee and evening, to good house at both performances. The play pleased all. James B. Mackie in Grimes' Cellar Door 25 to one of the largest houses of the season. Everyone more than pleased. Co. excellent. The Bison City Quartette deserves special mention, their singing being the finest ever heard in this town.

HARTFORD.—PROCTOR'S OPERA HOUSE: Scanlan's Mavourneen to a top-heavy house 5. The universal verdict of the lower floor was not favorable to the piece or the singing of the star. Isabel Morrison was starred in the new play, The Danger Signal, 14, 15 which proved to be a melodrama of more than ordinary merit. The scenery was a feature. The orchestra at Proctor's this season is exceptionally good.

WEST WINSTED.—WINSTED OPERA HOUSE: The Bohemian Glass Blowers 7-12 to fair houses. The Black Thorn 13 to medium business.

MIDDLETOWN.—M. DOUGOUD OPERA HOUSE: The season was opened 11 by Peck and Fursman's Daniel Boone co., with W. A. Larragan in the title role, to good business and a well-pleased audience. Charles T. Ellis and co. in Casper the Yodler to S. R. O. 14

NORWICH.—BROADWAY THEATRE: William J. Scanlan presented his new play, Mavourneen 14 to a good house. The piece is somewhat faulty in construction and the climaxes of the acts seem crude and abrupt. This is particularly the case with the second act, which is melodramatic rubbish of the worst sort and should be rewritten or cut out without delay. On the other hand the play gives Mr. Scanlan opportunity to do some delightful acting and singing, and his support is good. Nanette Comstock as Lady May Tyrrell is charming, and Helen Tracy, Grace Thorne, Frazer Coulter, Frank Burbeck and the children, Ray Maskell and Dot Clarendon, all do admirable work and certainly carry the play as well as any co. possibly could. Special mention should be made of the costumes. It is said that Mr. Scanlan has spent a small fortune on them and they are certainly historically correct, in the best possible taste and really magnificent. Evangeline 16 drew a large house. The co. this season is a particularly good one containing as it does Hilda Thomas, Patti Stone, James S. Maffi and George Schiller. The scenery and dresses are all new and gorgeous, and the entire performance is dashing and vivacious.

MERIDEN.—DELEVAN OPERA HOUSE: A fair-sized audience greeted Maude Granger in Inherited 10. James O'Neill in Monte Cristo to big business 11. Emily Zola's Parisian Beauties to poor business 12. Rice's Evangeline to a big house 15. Co good. Grimes' Cellar Door to paying business 16. Mr. Mackie gives this season a far better performance than heretofore. New songs and concerted music are introduced making a bright, catchy musical burlesque.

NEW HAVEN.—HYPERION THEATRE: James O'Neill in his favorite, Monte Cristo, played to a good-sized house 12. Thomas Q. Seabrooke and a good co. appeared for two performances 16, 17 to fair business in Bill Nye's new play, The Cadi. Mr. Seabrooke was very amusing as the Cadi. The rest of the co. had very little to do.——PROCTOR'S OPERA HOUSE: Frank M. Wills in Two Old Cronies pleased a fair house 15.——GRAND OPERA HOUSE: Milton Aborn Opera co. finished a week's engagement 17 to good business. True Irish Hearts 14-16; good houses.

TORRINGTON.—OPERA HOUSE: Marie Hubert Frohman in The Witch 18 to a large house.

NEW LONDON.—LYCEUM THEATRE: Charity Ball played a return engagement 12, W. J. Scanlan in Mavourneen 13; both cos. to fair business. James O'Neill in Monte Cristo 17 was welcomed by one of the largest and most refined audiences that assembled at this theatre. Mr. O'Neill and the play were received with great favor.

FLORIDA.

TAMPA.—BRANCH'S OPERA HOUSE: H. J. Rowe, formerly manager of the Athens Opera House, Athens, Ga., has assumed the management of Branch's Opera House. He has introduced a number of improvements in the house.

GEORGIA.

AUGUSTA.—GRAND OPERA HOUSE: Bobby Gaylor in Sport McAllister to a packed house 8. McCarthy's Mishaps 9 to a crowded house.

ROME.—KEVINS' OPERA HOUSE: The season opened 7 with A Breezy Time to a good-sized house. U and I 7th to a poor house.

ATHENS.—NEW OPERA HOUSE: The season opened 21 with Bryant and Richmond's Keep it Dark co. The performance was very satisfactory. Good business.——ITEM: The Opera House has better booking than ever before, and has the most flattering prospects owing to the opening of the G. C. and N. Railroad, and prospects of a rapid increase in population.

MACON.—ACADEMY OF MUSIC: McCarthy's Mishaps opened the season 10 to S. R. O. Sport McAllister 14 to excellent business.——IMPROVEMENTS: The Academy has been much improved in appearance since last season. A new drop has been added, scenery retouched, and walls frescoed throughout.

ILLINOIS.

JACKSONVILLE.—ODEON HALL: Eunice Goodrich 21-26.——ITEM: The new Osborne Opera House has been leased for three years, to date from the day when it is to be completed, Dec. 1, 1901. The lessees are James A. Hayden and Hugh B. Smith, who will also be the managers. Sol Smith Russell will appear Jan. 7.

QUINCY.—OPERA HOUSE: Katie Emmett in Waifs of New York to a good house 9. Katie Putnam presented Love Finds a Way to a large house 10. The performance was heartily enjoyed. The play was written by Mr. Dazey, who is a resident of Quincy.

DECATUR.—GRAND OPERA HOUSE: Florence Bindley in the Pay Train was welcomed by a large audience 7. Katie Putnam in Love Finds a Way to fair business 9.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE: Katie Putnam in Love Finds a Way pleased an audience that filled the house 8. The Stowaway 9, large audience. Katie Emmett in The Waifs of New York to top-heavy houses 10, 11.

STREATOR.—PLUMB OPERA HOUSE: The Stowaway pleased a large-sized audience 21.

PEORIA.—THE GRAND: Wilkinson's Widows 17, good house. Said Pasha will open its season here 27. The co. has been here for a week rehearsing. One of the principal singers, Miss Daisy Parker, was formerly a resident of Peoria. Miss Parker is a niece of Col. Robert Ingersoll. She is talented and very pretty.

BLOOMINGTON.—DURLEY THEATRE: Bluebeard, Jr., to a light house 10.——NEW GRAND: Shenandoah 18. Wilkinson's Widows 23.

FREEPORT.—GERMANIA HALL: May Smith Robbins in Little Trixie to fair business 14. Billy Emerson' Minstrels 23.

ROCKFORD.—OPERA HOUSE: Mr. Wilkinson's Widows were introduced to a delighted audience 9.—J. K. Emmet, Jr., presented Fritz in Ireland to a good house 21.

GALESBURG.—NEW AUDITORIUM: The Stowaway 12; fair house. J. K. Emmet 14; good house. Swedish Theatre co. 15; fair house.——OPERA HOUSE: Dark.

INDIANA.

INDIANAPOLIS.—PARK THEATRE: Wilbur Opera co. opened to S. R. O. 14, giving Erminie in a very creditable manner. Susie Kerwin and the other favorites, including W. H. Kohnle and J. E. Conly, were the recipients of enthusiastic applause, which was duly merited. The ensemble and chorus work was especially clever. Falka was given matinee and evening 15 to crowded houses. P. F. Baker in The Emigrant 21-26.——GRAND OPERA HOUSE: Dark. Blue Jeans 21-26.——ENGLISH'S OPERA HOUSE: Dark. Mr. Potter of Texas 21-26.

FORT WAYNE.—MASONIC TEMPLE: Shepherd's Minstrels 12; small house. Nelson's World com'b. were deserving of better patronage than they received 14. Some of the specialties were good.

EVANSVILLE.—THE GRAND: The season formally opened 1 by R. D. MacLean and Marie Prescott to a good house.

VINCENNES.—GREEN'S OPERA HOUSE: This house was auspiciously opened 7 by the spectacular melodrama Down the Slope. From a scenic point of view the piece is very effective. Rose Osborne in Satan drew a good house 5. Her acting was spirited and thorough and was appreciated by the audience. Supporting co. fair.

ANDERSON.—DONEY OPERA HOUSE: Barrel of Money 21; good business.——OLYMPIC THEATRE: Rice's Minstrels 7; fair business. The co. stranded here.

HUNTINGTON.—OPERA HOUSE: A Barrel of Money 9; large and well pleased audience. Shepherd's Minstrels 12; fair business. Charles Loder's Oh, What a Night! co. filled the house 22.

LAFAYETTE.—GRAND OPERA HOUSE: The Standard Theatre co. closed a week's unprofitable engagement 12. The co. was deserving of better business. Fast Mail 26; good house.

MARION.—SWEETSER'S OPERA HOUSE: Shepard's Minstrels 10 gave an excellent performance to a good house. Charles A. Loder in Oh, What a Night! 14 pleased a good sized house.

SOUTH BEND.—GOOD'S OPERA HOUSE: The Atkinson and Linden co. played to big business 14-19. Frank Linden is quite a favorite here.

LOGANSPORT.—OPERA HOUSE: The Stowaway 10; large house. The Patrol 14; fair house.

ELWOOD.—OPERA HOUSE: Charles A. Loder opened the season and the new theatre 14 in Oh, What a Night! to S. R. O. after 7:25. Net receipts, $220. Audience pleased. Mr. Loder made a decided hit. Mina Grennell is a clever dancer.——ITEMS: The Opera House is one of the finest equipped of the small theatres in the State. The scenery was furnished by Sosman and Landis and the chairs are the latest improved Andrews' folding opera chair. Seating capacity 800, and four large dressing-rooms with all modern conveniences.

IOWA.

OTTUMWA.—GRAND OPERA HOUSE: Von Yonson 10; crowded house. Katie Emmett 14; large house.

BOONE.—PHIPPS' OPERA HOUSE: Haverly's Uncle Tom's Cabin to good business 14.

OSKALOOSA.—MASONIC OPERA HOUSE: Daniel Boone 14; top heavy house. MacLean and Prescott will open the regular season 21 in Cleopatra.

DUBUQUE.—GRAND OPERA HOUSE: Von Yonson 10 to the largest house of the season.——DUBUQUE OPERA HOUSE: Edwin Southern in Robinson Crusoe to light business.——ITEMS: Manager Rohl, of the Grand, has recently purchased the handsome residence occupied by Mayor Saunders. Some of his friends might think this meant the beginning of the end, that batchelor life is really "not what it seems to be"—but to others it means profitable business at the Grand.

BUSCATINE.—TURNER OPERA HOUSE: Fast Mail co. No. 1 played to a crowded house and gave

general satisfaction. The scenic and mechanical effects were very fine. Ole Olson gave a good performance to a large audience. The co. is good, much better than last year.

COUNCIL BLUFFS.—NEW BROADWAY THEATRE: Thomas Keene in Richard III. had a packed house 9. Hicks and Sawyer's Minstrels 10; fair business.

ATLANTIC.—OPERA HOUSE: Spooner Comedy co. to S. R. O. nightly 7-12. Receipts $11,052.70. Haverly's U. T. C. were booked for 21, but closed suddenly at Boone 14. Frivolity 23.

DES MOINES.—GRAND OPERA HOUSE: Katie Emmett 25, 26; Garrow Opera co. 28, 29; Mr. Wilkinson's Widows 25, 26.—FOSTER'S OPERA HOUSE: J. K. Emmet 17; 777, 23, 24; Uncle's Darling 28.—CAPITAL CITY OPERA HOUSE: Emerson's Minstrels 26.—GOSSIP: Paul Boyton at the Zoo drew good crowds 8, 9. The Museum in Moore's old hall is rapidly nearing completion, and will open about Oct. 1.—Bessie Connolly has been dangerously ill, but is now convalescent.

KANSAS.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE: The first regular attraction of the year, Cheek, 12 to good business. Willard Simms is a clever comedian, and received a hearty reception. Nellie Free made a hit with her singing and banjo playing. Turner's English Girls to a fair house 14. Ole Olson 15 to large business. Good co.—ITEM: Manager Bowersock has been very diligent the past Summer in securing not only strong attractions but a large number of them. The season is expected to be the most prosperous in several years.

PARSONS.—EDWARDS' OPERA HOUSE: Turner's English Girls to good business 10.

OTTAWA.—AUDITORIUM: Cheek gave a performance above the average to fair business 11.—OPERA HOUSE: Turner's English Girls 12. The house ran to the gallery, with the usual Elisha contingent in the front rows.

LEAVENWORTH.—CRAWFORD'S GRAND: Katie Emmett in Waifs of New York 3; excellent business. Barlow's Metropolitans, at popular prices, to good business 7-12.

FORT SCOTT.—OPERA HOUSE: Florence Bindley in The Pay Train sold standing room up-stairs 10. Miss Bindley is a very clever little actress. Co. only fair. The railroad train and explosion caught the gallery.

KENTUCKY.

FRANKFORT.—NEW OPERA HOUSE: George Wilson's Minstrels 2 to a crowded house. R. D. MacLean and Marie Prescott in Romeo and Juliet 9 to a fine audience.

BOWLING GREEN.—POTTER'S OPERA HOUSE: Huntley Comedy co., matinee and evening, to good business 12. Edwin Arden in Night and Morning 14; light business.

LOUISIANA.

NEW IBERIA.—OPERA HOUSE: This house opened 13 with A Breezy Time to splendid business, both at matinee and evening.

MARYLAND.

HAGERSTOWN.—ACADEMY OF MUSIC: Greenwood Opera co. 7 to poor business. Milt Rover's play entitled Tramps disgusted a fair sized audience 10. The Irish Corporal acted by a fair co. to good business 14.

MAINE.

PORTLAND.—LOTHROP'S THEATRE: J. C. Stewart's Two Johns to fine business 10, 11; general satisfaction. Dockstader and his merry band packed the Theatre to the doors 12. Margaret Mather opened her season 14 in her new classic tragedy, Medea, and the ever-welcome Honeymoon, together with the single act comedies, Nance Oldfield and The Violin Maker. The co. supporting Miss Mather is inferior to that of previous seasons, and beyond Joseph Whiting's admirable Orpheus, Mr. Skinner's spirited Jason, and the star herself, whose impersonation of Medea was clean-cut and womanly, the rest of the cast was inadequate to the proper production of the play. Nance Oldfield, which afforded Miss Mather excellent opportunities, and The Violin Maker, an effective *curtain* for Mr. Skinner, were both admirable curtain-raisers. Business was, even at advanced prices, very flattering, and the opening performance found standing room only. Frank Sawyer's co. finely presented Mr. Barnes of New York 16, 17. Effie Germon, May Wheeler, Sheridan Block, and Hugh Telland, together with some clever people and numerous beautiful stage settings, lent to the presentation of this play an irresistible charm, and large audiences were present at each performance.—ITEMS: C. A. Wilson, local manager of Lothrop's, has resumed control of the house after his Summer's outing. The gross receipts at Lothrop's week of 7-12 were over $3,000.—Frank E. Welch, of this city, has accepted an engagement in one of Lothrop's stock cos.

BATH.—COLUMBIAN OPERA HOUSE: Dora Wiley in Vera to good business 8. Gus Wallace in Si Perkins packed the house 9. Good co.

MASSACHUSETTS.

WALTHAM.—PARK THEATRE: The Bill Nye Comedy co., headed by T. Q. Seabrooke, presented The Cadi to a small but appreciative audience 11. Its domesticity, the quaintness of its situations, the dry, yet unctuous, humor which permeates it throughout, and the fine co. presenting it commend the play to all lovers of pure comedy. Dockstader's Minstrels gave a most pleasing performance 15.

SPRINGFIELD.—GILMORE'S OPERA HOUSE: His Nibs, the Baron 9 to a good house. George Thatcher's Minstrels in Tuxedo to a large house 11. Marie Hubert Frohman in The Witch to an appreciative audience 14. After Dark 15 to S. R. O.

NORTHAMPTON.—ACADEMY OF MUSIC: Paul Kauvar 12 to a fair house. Co. excellent. E. L. Snader, Samuel Forrest, and Agnes Roselle Knott did especially fine work. Bill Nye's Cadi beamed on a good house through his spectacles 13. With this splendid co. the comedy should run well into the "hence" as he puts it. Its freedom from horse-play and barnstorming is an agreeable treat. Thomas Q. Seabrooke made a big hit, and the entire co. received calls after each act.—ITEMS: I would respectfully call the attention of the Lane-Coombs co. to the fact that a fur cloak and muff looks peculiar when seen on the stage at the same time with light Summer gowns and broad-brimmed sun hats.—Our orchestra is receiving many favorable comments from the profession.

FITCHBURG.—WHITNEY'S OPERA HOUSE: James B. Mackie in Grimes' Cellar Door to good business 11. The Bison City Quartette made a hit.

CLINTON.—TOWN HALL: The Floy Crowell co. in repertoire 7-12; fair business. Miss Crowell is an excellent emotional actress, and is ably assisted by Edwin Maynard, C. Edwin Dudley, Eugene Eberle, George Morrison, Charles Cloudsley, and Harry Minnick. Of the ladies Norma Yeager and Katherine Field deserve mention. Paul Kauvar next.—GIBSON'S OPERA HOUSE: Dan McCarty's True Irish Hearts turned people away 10. Dan McCarty and Kitty Coleman were both out of the cast. J. W. Cahill as Paddy the tinker made a great hit.—ITEM: Harry Levy, representing Paul Kauvar, spent a day here 12 in the interest of his co.

ADAMS.—OPERA HOUSE: The Nabobs 11; fair house.

TAUNTON.—MUSIC HALL: Mr. Barnes of New York was greeted by a large audience 11. Co. very good. The Danger Signal 16 to a large house.

FALL RIVER.—ACADEMY OF MUSIC: The Charity Ball 10 to a large and well satisfied audience. Rich and Harris' co. in the new farce-comedy, Boys and Girls, 12 kept a big house in good humor. W. H. Powers' co. opened their season here 14 in The Fairies' Well to large business. Marie Hubert Frohman in The Witch 15, 16 to fair houses.

WESTFIELD.—OPERA HOUSE: Paul Kauvar 11. The audience, although not as large as the merits of the play demanded, fully enjoyed the performance. Janauschek 15 attracted a fair-sized audience.

BROCKTON.—CITY THEATRE: Held by the Enemy 10; fair house and satisfactory performance. Boys and Girls had a good-sized and well-pleased audience 15. The Charity Ball had a fair house, and was finely presented 16.—PERSONAL: Manager Dunleavy, of the New Park Theatre, New York, John J. McNally, author of Boys and Girls, and Julian Mitchell, stage manager of all the Rich and Harris' productions, witnessed the performance of Boys and Girls in this city.

PITTSFIELD.—ACADEMY OF MUSIC: Henshaw and Ten Broeck in The Nabobs 12 to a large audience. New people and new business have improved the performance. Tuxedo to standing room only 14. The quartette, composed of Jose, Moore, Lewis and Frillman, render their selections in a most delightful manner. An American Boy 16 to a good house. This is Peck's Bad Boy stirred up a trifle, and the cast is made up of nearly all of the Bad Boy's co.

LYNN.—THEATRE: Grimes' Cellar Door 10; good business. Mr Barnes of New York 12; light matinee and large evening attendance. Pauly Rice in A Jolly Surprise 14; good business. The specialties were heartily applauded. The hit of the evening in the vocal line was a staccato polka by Amy Gordon Miller.—MUSEE: Business fair. Tom and Hattie Nairn, Annie Raymond, James Neary, Mackie and Walker, Charles T. Adams, Leonard and Hart are the new people in the theatorium.

CHELSEA.—ACADEMY OF MUSIC: A Texas Steer was presented to a large audience 12. Lew Dockstader's Minstrels 14; good house.—ITEM: Our young actor, Thomas E. Shea, who is rapidly coming to the front rank in the profession, played at his native town, Cambridge, 16, appearing in Dr. Jekyll and Mr. Hyde. There wasn't standing room in the house.

NEW BEDFORD.—OPERA HOUSE: Tuxedo 7 to the largest audience this season. Many persons had only standing room, and hardly enough of that. Held by the Enemy 9 to a large house. Boys and Girls 11 to fair-sized attendance. The Charity Ball 12 to a large house.—LIBERTY THEATRE: Haworth's Specialty co. week of 7; fair houses.

LOWELL.—OPERA HOUSE: After Dark 10-12 to light attendance. The Cadi did a fair business. Minnie Dupree made a big hit as the printer's devil. W. J. Scanlan 17; Paul Kauvar 18, 19; Rosabel Morrison 21-23.—MUSIC HALL: The season opened 14 with the Mackleys, Marion Fiske, Kenneth and Mathews, Nelson Sisters, Hamilton and Glynn, Howard Clifton and Thomas and Watson. The house has been crowded nightly.

HOLYOKE.—OPERA HOUSE: His Nibs the Baron was presented to a fair house 10. George Thatcher's Tuxedo was presented to a good house 12. An American Boy played to a poor house 15.

AMESBURY.—OPERA HOUSE: One of the Finest 14 to a fair house. The scenic effects were good, but the least said of the performance the better. Fanny Rice in A Jolly Surprise 16 to a large and well-pleased house. Miss Rice received numerous encores and the supporting co. was all that could be wished for.—ITEMS: Thus far this season the house has neglected to continue the custom so much enjoyed last season of playing "The Star Spangled Banner" at the close of performances.—Fanny Rice justly has great affection for her large Newfoundland dog "Carl." A few years ago it saved her from drowning at Salsbury Beach, a Summer resort five miles from this town.—In setting the last act in A Jolly Surprise the stage hands did a bungling job.

MICHIGAN.

KALAMAZOO.—ACADEMY OF MUSIC: Skipped by the Light of the Moon pleased a fair audience 11. Baldwin Comedy co. opened 14 to a packed house.

MANISTEE.—OPERA HOUSE: McGinty's Troubles 7; unsatisfactory performance to a packed house. Skipped by the Light of the Moon 8; fair business. Ray L. Royce Musical Comedy co. 10; full house.

BATTLE CREEK.—HAMBLIN'S OPERA HOUSE: Donnelly and Girard in Natural Gas 7; to a large and well pleased audience. Skipped by the Light of the Moon 10, to a good house. Little Goldie in Rocky Mountain Waif to a small house 14.

MUSKEGON.—OPERA HOUSE: Fowler and Warmington's Skipped by the Light of the Moon to a fair house 9.

FLINT.—MUSE HALL: The Annandale English Opera co. formally opened the season 14 in Martha to good business for such a wet night. Eva Cummings sang "The Last Rose of Summer" in an artistic manner and received a hearty encore. Everyone was charmed with Broderick, the famous basso, who was applauded to the echo in a duet with Senor Pache and they kindly responded to an encore. Miss Annandale was at her best, and won the audience.

GRAND RAPIDS.—POWERS' OPERA HOUSE: Lost in New York with a creditable lot of scenery and acceptable cast drew fairly during Fair week.—REDMONDS: Max Fehrman in Uncle Isaac is the Fair week attraction, and has packed the house nightly.

JACKSON.—BLIZARD OPERA HOUSE: A Social Session 13; to good business.

MINNESOTA.

MINNEAPOLIS.—GRAND OPERA HOUSE: A large and critical audience saw the first performance of A Modern Match, by Clyde Fitch, 14. Everything conspired to make the occasion a notable one. There was a handsomely decorated house, a thoroughly representative audience, a splendid co. and a strong play. Altogether an auspicious opening. In the action of the play Synnott and Hunt are successful bankers of high standing. A number of unfortunate investments, and the failure of correspondents, precipitate bankruptcy. Robert Hunt, junior partner, resolves to face his troubles boldly, and, if possible, regain his old position. His wife, a society butterfly, refuses to give up her position and pleasures, renounces him and elopes with a wealthy man-about-town, Gerald Rankin. George Synnott, senior partner, in a moment of desperation, takes his life, notwithstanding the efforts of his wife, a noble woman, to encourage and assist him. Incidental to the story are Mr. and Mrs. Jack Warren, who are always in their honeymoon; Paul Manners, Mrs. Thompson, Sue Thompson, and Little Dorothy Hunt. The scene is laid in New York, in the house of Robert Hunt. Time, the present. If the players it may be said the *ensemble* is well nigh perfect. Excellent judgment has been displayed in the selection of the cast. Interest, of course, centres around Mr. and Mrs. Hunt. These characters were entrusted to Nelson Wheatcroft and Minnie Seligman. Mr. Wheatcroft's Robert Hunt was an admirable impersonation, symmetrical, and artistic throughout. Minnie Seligman, as Mrs. Hunt, was an ideal adventuress. She looked handsome and acted with rare intelligence. William Faversham sustained the role of Jack Warren with ability. George W. Leslie was a satisfactory Paul Manners. Jane Stuart was a charming Sue Thompson. Adelaide Stanhope won favor as Mrs. Synnott. She deserves high praise. Ida Vernon gave a finished personation of the calculating mother-in-law, Mrs. Thompson. The George Synnott of W. H. Thompson was forceful. Gustave Frankel made an admirable James and Frederick Perry a pleasing Cecil. George Backus did some clever work as Gerald Rankin. Stage settings decidedly pretty. Cast: Robert Hunt, Nelson Wheatcroft; Jack Warren, William Faversham; George Synnott, W. H. Thompson; Paul Manners, George W. Leslie; Gerald Rankin, George Backus; Cecil Norris, Frederick Perry; Dr. Walters, J. W. Shannon; James, Gustave Frankel; Violet Hunt, Minnie Seligman; Mrs. Thompson, Ida Vernon; Sue Thompson, Jane Stuart; Eleanor Synnott, Adelaide Stanhope; Alice Warren, Helen Bancroft; Dorothy Hunt, Vida Croly; Little Dorothy, Annette Leland.—LYCEUM THEATRE: Frederick Warde and an excellent co. presented The Lion's Mouth to a large audience 13. Play and co. made a good impression.—BIJOU OPERA HOUSE: The Old, Old Story entertained a packed house 13.—PENCE OPERA HOUSE: The Criterion Specialty co. gave an enjoyable performance to fair business 11.—ITEM: Augustus Piton and Martha Morton are among the prominent dramatic people in town.

ST. PAUL.—METROPOLITAN OPERA HOUSE: Russell's Comedians in The City Directory drew a big house 13. Handsome Bessie Cleveland was a charming Nanon Smith, and the Misses Kelso and Hart were both admirable. Amelia Glover captivated the audience with her graceful dancing. Messrs. Schoolcraft, Sweatman, Daly, and Mack are deserving of special mention for their clever work. Same bill all the week.—GRAND OPERA HOUSE: A Trip to Chinatown to fair business 11.—OLYMPIC THEATRE: Harry Montague in Jack the Ripper began a week's engagement 14 to a good house. Mr. Montague personates the dual role of Rev. Mr. Malcolm and Jack the Ripper.

ST. CLOUD.—OPERA HOUSE: The Wilson Theatre co. 7-12 to fair business. They presented Only a Farmer's Daughter, Ranch King, and Silver Spur. The co. is not as strong as last season.

MISSISSIPPI.

MERIDIAN.—GRAND OPERA HOUSE: U and I opened the season to a good house 11.

JACKSON.—ROBINSON'S OPERA HOUSE: Richards and Pringle's Minstrels 12; top heavy house.

CORINTH.—MITCHELL'S OPERA HOUSE: The season opened 12 with Rentfrow's Below Zero co. to fair business.—ITEM: The Fortunes of a Waif co., with Charles Sells featured, disbanded 10 at Grenada, Miss. This co. was booked here for 16.

YAZOO CITY.—LYCEUM OPERA HOUSE: Richard and Pringle's Minstrels 9; good business.

MISSOURI.

COLUMBIA.—HAYDON OPERA HOUSE: Swain's Comic Opera co. played a week's engagement to fair business. Several of their chorus left during the week which impaired the entertainment to a great extent. Nashville Students 14.

HANNIBAL.—PARK OPERA HOUSE: Katie Emmett in Waifs of New York 8 to S. R. O.

MARSHALL.—OPERA HOUSE: This house was opened 10 by the Paulton Opera co. to a fair sized audience.

NEBRASKA.

OMAHA.—The engagement of Thomas W. Keene 10-12 at the new Boyd was more of a pecuniary than artistic success. Richelieu, Louis XI., Shylock and Richard III. were presented. Mr. Keene assuming the title role in each play. Mr. Keene's support is competent. Patti Rosa drew fair business 13-15. At the Farnam Street Theatre The Fast Mail drew large audiences 10-12. Master and Man followed for the first half of the week of 13, and did a good business. At the Grand the Garrow Opera co. is in their fourth and last week. A change of bill is to be given nightly at this house, and when the co. closes it will be a source of regret to many Omaha theatregoers who have had an opportunity of enjoying a number of light operas at low cost.

FREMONT.—OPERA HOUSE: Little Trixie did well 4. The Popular Fast Mail was a winning card 5. Patti Rosa 17.

KEARNEY.—OPERA HOUSE: Robert McReynolds (Lincoln) Little Trixie to a well-pleased audience 11. Patti Rosa 19.

LINCOLN.—FUNKE'S OPERA HOUSE: Patti Rosa, supported by a fair co., played to packed houses 7-12. Fair Week, and the occasion of the visit of 40,000 strangers. The Fast Mail pleased a good-sized audience 14.—ITEM: It is now announced that the Lansing Grand will be completed and ready to be opened before the time named.

YORK.—NOBLE'S OPERA HOUSE: This house will open 19 with Rip Van Winkle co. John Dillon, Ole Olson, Alvin Joslin and other attractions are booked. As times promise to be good in Nebraska, good cos. will do a paying business.

NEW HAMPSHIRE.

CONCORD.—WHITE'S OPERA HOUSE: The season at this house has fairly opened, and, judging by the number of attractions already booked, promises to be the largest in its history. Stewart's Two John's co. 14; good business. Co. well received. John J. McNally's latest comedy, Boys and Girls, drew a good house 16 at advanced prices. The Leopolds made a great hit in their specialties, which are both novel and new.—ITEMS: Mr. and Mrs. Stewart of the Two Johns' co. celebrated their tin wedding in Exeter, N. H., 12, and those who had the pleasure of attending had a very enjoyable time.—An electrical appliance for lighting the foot and border lights has been put into the house. Manager White receives much praise for the excellent condition of his dressing rooms.

NASHUA.—THEATRE: Thomas E. Shea to good business 7-12. The Two Johns pleased a fair house 16.

MANCHESTER.—OPERA HOUSE: Held by the Enemy was presented to good business 11. Two Johns to light business 14. There is nothing new or especially pleasing in the performance. Pat Rooney presented his alleged new play to fair business 16. The specialty act of Rooney in the last act is the only redeeming feature.

NEW JERSEY.

NEWARK.—MINER'S THEATRE: Will She Divorce Him? in which Cora Tanner appeared 14-19, is a social drama, of the D'Ennery School. Cora Tanner plays the part of Isabel, the deceived wife, with sweetness, dignity and discretion. Harold Russell, who takes the part of the husband, could not be in love with his part, which is a particularly disagreeable one, but he acquitted himself with great credit. The play is handsomely mounted, and proved very interesting throughout. Tar and Tartar 21-26.—H. R. JACOBS' THEATRE: The Millionaire, that popular play in which Dan'l Sully takes the leading part, was a great success 14-19. The play itself is a well constructed one, and abounds with bright, clever speeches. Mr. Sully's acting is full of humor, and at times full of pathos. It is a clever portrayal of the self reliant Irishman, who works his way to fortune by native wit and honesty. The Great Metropolis 21-26.—GRAND OPERA HOUSE: Through by Daylight, which was produced at the Grand Opera House last week, was a great success. Some of the scenes were very realistic, especially that in which a horse-car, drawn by real horses, passed across the stage, eliciting loud applause from the gallery.

HOBOKEN.—HOBOKEN THEATRE: Agnes Wallace Villa and a fair co. in The World Against Her, drew medium business 14-16. Kidnapped was the attraction 17-19 and proved a drawing card.—CROSHEIM'S THEATRE: The Parisian Folly Burlesque co. proved a financial success 14-19. They repeat 21-26.

DOVER.—BAKER OPERA HOUSE: Edgar Selden in Will o' the Wisp 9; packed house.

PLAINFIELD.—MUSIC HALL: All the Comforts of Home (No. 2) to a large and appreciative audience 8. Primrose and West's Minstrels 17.

ELIZABETH.—TEMPLE OPERA HOUSE: Theresa Newcomb in repertoire of N. S. Wood's plays succeeded in pleasing good-sized audiences 10-12. Muggs' Landing 16; crowded house. Carrie Lamont made a most acceptable Muggs and Phil Peters as the old soldier made a great success. The rest of the co. were good.

TRENTON.—TAYLOR OPERA HOUSE: A Hole in the Ground 12 to big business. All the Comforts of Home drew a fashionable house 14. A good-sized audience witnessed Kajanka 16.

NEW YORK.

HARLEM.—HARLEM OPERA HOUSE: Pauline Hall in La Belle Helene and Madame Favart proved a drawing card week ending 12. Miss Hall was evidently laboring under the effects of a slight cold, which marred to some extent her otherwise excellent interpretation of the title roles. Arthur E. Miller gave a generally commendable performance as Paris. William Blaisdell was amusing as Menelaus, and Homie Weldon proved a graceful Orestes. Madame Favart was given on Thursday, Friday and Saturday evenings and Saturday matinee. Aunt Bridget's Baby week of 21.—COLUMBIA THEATRE: A Hole in the Ground to fair business week ending 12. The ability of the "talent" employed was but mediocre. Darlington's Widow 21-26.

ROCHESTER.—LYCEUM THEATRE: The Old Homestead attracted fine audiences 14-16. The co. has changed but little since last season. Archie Boyd's characterization of Uncle Josh Whitcomb is fine and he was warmly received. George F. Marion's fine Italian hand was seen to advantage in Mr. Macaroni 17-19. The attendance was large. Robert Mantell next.—ACADEMY: The Midnight Alarm was presented 14-19 to large houses. The realistic scenery added materially to the success of the play. The Fairies' Well 21-26.—WALLER THEATRE: Crane's Comedy co. and Hall's Comiques presented a strong stage entertainment week closing 19. The curio hall contains many interesting objects. Vaudeville 21-26.—GOSSIP: The tunnel used in The Midnight Alarm, while being excised 16, ran away with the steam fire engine and badly damaged the machine.

BUFFALO.—STAR THEATRE: The Soudan drew crowded houses 14-19. Excellent performance and well pleased audiences. Manager Robinson and his able assistant, J. B. Corey, have good reason to feel proud over the success of the opening week. O'Dowd's Neighbors next.—ACADEMY OF MUSIC: George Marion's musical farce comedy Macaroni had its first Buffalo production 14-16, and made a decided hit. Mr. Marion is delightfully comic and realistic in all three characters he represents. Business good. Richard Golden in Old Jed Prouty remainder of the week.—CORINNE LYCEUM: The Ivy Leaf pleased large audiences 14-19.—COURT STREET THEATRE: The May Russell Burlesque co. gave excellent variety performances before large audiences 14-19.

OSWEGO.—ACADEMY OF MUSIC: Milton Nobles drew well 14 in From Sire to Son and pleased well. The Burglar 18; Kendall's Kids 21; Edgar Selden 22; Francesca Redding 28, week.

WELLSVILLE.—BALDWIN THEATRE: The season here was opened by Vreeland's Minstrels 15 to a small but well-pleased audience.

NORWICH.—CLARK OPERA HOUSE: The season here was opened 11 with the Hand of Fate to a large house.

OGDENSBURG.—OPERA HOUSE: Zig-Zag, a farce comedy, was sprung on our theatregoers by Edwards' comedians 4, and ran for one consecutive night. It was the worst thing in the amusement line ever presented to an Ogdensburg audience. It was billed for two nights but Manager Ryan refused them the Opera House for the second night. City Directory 15 to good business. Audience well pleased.

JAMESTOWN.—ALLEN'S OPERA HOUSE: Cleveland's Minstrels 4 to S. R. O. Good co. Charlotte Thompson 9 in her new play of The Nest to light business. Horner's lectures 10 to a poor house. Prince Yonedas' Japanese Troupe are with this co. and are the leading feature.—ITEMS: The Anderson Two Old Cronies co., booked for 12, failed to come, and no reason given. The Opera House has been lately supplied with new scenery and decorations, and now is the neatest and cleanest of any hereabouts.—LATER: At Allen's Opera House, Charlotte Thompson 9 to small business. Horner's Celebrities and Prince Yoneadas' Royal Japanese Troupe 9-11 to poor business. This co. disbanded here 12, and the Japs went west to Boston.—E. A. McFarland, representing The Old Homestead co., was here 16 looking well. He says Denman Thompson did a $17,— business last week in the Hub. H. N. Smith, who has just finished painting new scenery here, left for Corry, Pa., to do some work there. He is a fine artist. Our theatre never looked better. Manager Allen certainly has the cleanest and best managed one-night theatre in this section.

WATERTOWN.—CITY OPERA HOUSE: Richard Golden in Old Jed Prouty 7 to the capacity of the house. Alvin Joslin pleased a large audience 10. Milton Nobles in From Sire to Son 12, to good business.

POKEEPSIE.—COLLINGWOOD OPERA HOUSE: Hyde's Vaudeville co. 12; good house. The Nabobs 15; fair house.—ITEMS: Milliken Opera co. date cancelled here owing to the disbandment of the same.—Carl Spross, of this city, joins Dockstader's Minstrel co. here Oct. 5.

JOHNSTOWN.—GRAND OPERA HOUSE: Robert Mantell in Hamlet, appeared before an audience that taxed the house to its utmost capacity 12. He is a great favorite here and his personation of Hamlet was well received.

GENEVA.—LINDEN OPERA HOUSE: Le Roy Moore Concert co. 14 gave an excellent entertainment to a fair-sized house. Hand of Fate 18.

CORTLAND.—OPERA HOUSE: Mrs. Tom Thumb Lilliputian co. 12 to good business. Hand of Fate 16 to big business. Co. good.

AUBURN.—BURTIS OPERA HOUSE: The Baker Opera co. opened a week's engagement 14 to 19 to large houses.

PORT JERVIS.—LEA'S OPERA HOUSE: Turner's English Girls co. to a top-heavy house 14. They repeated the entertainment 15 to a very light house, cancelling the same date at Scranton, Pa.

OLEAN.—OPERA HOUSE: Frank Mayo in Davy Crockett 16 had a fair house and gave a very fine performance.

ITHACA.—OPERA HOUSE: Kittie Rhoades to full houses 7-12. Frank Mayo in Nordeck to a well-pleased audience 14.

WATERTOWN.—CITY OPERA HOUSE: The City Directory 14 to good business. Performance very unsatisfactory. A Pair of Kids 17 to good business, with good satisfaction. The Burglar 19 to the capacity of the house.

AMSTERDAM.—OPERA HOUSE: Mora closed a successful week 12. The Burglar pleased a good-sized audience 15. A. S. Lipman as The Burglar was excellent. The rest of the co. were above the average. The Two Sisters 16 to a very large house. The audience seemed to be well pleased.—ITEMS: Just before the close of the last performance of the Fred. William's Birds of a Feather co. 12, Mora, the star, while doing a dance, became dazed and fell over the footlights into the orchestra pit. She might have been badly injured had it not been for J. A. D. La Bondy, who caught her in his arms.

ELMIRA.—OPERA HOUSE: Mrs. General Tom Thumb and co. pleased a small audience 14. Effie Ellsler, supported by C. W. Coulduck and a good co., presented Hazel Kirke to a fair and well-pleased audience.—MADISON AVENUE THEATRE: Dark. Lectures will be the attraction in this house for three or four weeks.—ITEMS: John Roffel, business representative of The Midnight Alarm, was here 14.—Sam Harrison, business manager of City Directory, was here 15.

COHOES.—CITY THEATRE: The Burglar 10; large house. Edgar Selden in Will o' the Wisp 12; Janauschek as Mrs. Oakley in The Harvest Moon, pleased all in attendance 14. Old Jed Prouty made his first appearance here 16, and those who attended were well repaid.

UTICA.—OPERA HOUSE: Richard Golden presented Old Jed Prouty to a fair audience 10. Mr. Golden and his play made a very favorable impression. The Midnight Alarm to fair-sized audiences 13, 14. The scenery and mechanical effects are very good. Robert Mantell presented Monbars before a good-sized audience 16. The play was beautifully mounted, the costumes were historically correct, and the audience were perfectly delighted with the performance. Mr Mantell and Miss Behrens were called before the curtain at the close of each act.

ALBION.—NEW GRAND OPERA HOUSE: Russell's City Directory 9; large and well-pleased audience.

SARATOGA SPRINGS.—TOWN HALL: The Floy Crowell co. in a repertoire of popular plays 14-19, to good houses. Miss Crowell is a great favorite here. She has a very strong supporting co.—PUTNAM MUSIC HALL: The Watson Sisters' English Brunettes' Burlesque and Specialty co. 10 to good business. Katie Gilbert, the graceful, balancing trapeze performer, gave the most wonderful exhibition of the kind ever seen here. Edgar Selden in his merry Irish play, Will o' the Wisp to a large and delighted audience 14. Each of Mr. Selden's songs received a double recall. The harp playing of P. McCloud and Edna Melville was a novelty here, and was well received. The two Sisters, with a well balanced co., drew a packed house 15. The Two Sisters were excellent in their parts, and so were Ada Rehan as Hiram Pepper and John Baker as Sile Smith. The specialties were good and the scenic effects well put on.—PERSONAL: Your correspondent had a pleasant chat 16 with William E. Burland, the tenor of the Floy Crowell co., and formerly correspondent for THE DRAMATIC MIRROR. He is a very sociable gentleman and I wish him all success in his new undertaking.

SCHENECTADY.—CENTRE STREET OPERA HOUSE: Old Jed Prouty drew a good-sized audience a satisfactory performance. The Burglar had a small house 14. They deserved much better. While the plot of The Burglar may be objectionable for the improbabilities it contains the play is nevertheless a strong one, and the co. meritorious. Parties Well had a poor business 17, but gave a good performance. They will do well if they return. The City Directory is handsomely issued for 22.—NOVELTY THEATRE: After undergoing a thorough renovation and a new coat of paint this house was opened 14 by Delmore and Morton's specialty co. to big business.

SYRACUSE.—H. R. Jacobs' OPERA HOUSE: George F. Marion in Mr. Macaroni delighted good-sized audiences 17-19. Kate Claxton in The Two

Orphans 14-16 to big business.——WHEELING: OPERA HOUSE: City Directory 11, 12 to large houses. Myles Fadh 14-16; light business.

NEWBURG.—ACADEMY OF MUSIC: Edgar Selden in Will o' the Wisp to a small house 11. Every one pleased. Effie Elsler in Hazel Kirke to a good house 14. Henshaw and Ten Broeck in The Nabobs to a small house 16. The farce is given by a much stronger co. this year than last.

WATERLOO.—ACADEMY OF MUSIC: New York Symphony Club will open the season here 24. The house has been thoroughly cleaned, painted and decorated, new stage scenery, and lighted with electricity throughout.

HUDSON.—OPERA HOUSE: A very large audience greeted Henshaw and Ten Broeck in The Nabobs 14. In several instances the features this season are different from last. New songs have been introduced and the place of the old skirt dance has been filled with another variety of the terpsichorean art. The piece as a whole is fully as good as last year.

NORTH CAROLINA.

RALEIGH.—METROPOLITAN HALL: Barlow Brothers' Minstrels 11; good business.

TARBORO.—OPERA HOUSE: Blind Tom 14 to a fair audience.

CHARLOTTE.—GRAY'S OPERA HOUSE: The Private Secretary, under the management of Edwin Travers, filled the house 14. Co. good.

GOLDSBORO.—MESSENGER OPERA HOUSE: Barlow Brothers' Minstrels to fair business 12.

WILMINGTON.—OPERA HOUSE: Barlow Brothers' Minstrels opened the season here 14 to a very large house.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE: Robert Downing to crowded houses 10-12. The County Fair opens 21, and will fill out the week. Business good.——METROPOLITAN OPERA HOUSE: Blue Jeans opened 13 and will continue through the week. The play is beautifully mounted and well cast. Messrs. Hanley and Goodwin and Laura Burt and Harriet Ford are all clever. Good business.——PARK THEATRE: P. F. Baker had a week of overflowing houses closing 12. Augustin Neuville in the New Boy Tramp opened 13, and S. R. O. has been the rule.——ITEMS: Manager E. H. Talbott, of the Metropolitan and Park, is in the city this week.—Numerous changes will be made in the front of the Metropolitan at once. A new exit will be made from the gallery to High Street, and new exits added to the lower part of the house.—The Grieves Burlesque co. is drawing big houses at the Bijou.—The Hessenauers have reopened the London.

TOLEDO.—WHEELER OPERA HOUSE: The Little Tycoon 16 to a packed house. The co. this season could not be bettered. R. E. Graham as General Knickerbocker was immense, and his topical songs received numerous encores.——PEOPLE'S: Jarbeau and co. are pleasing large audiences. Starlight abounds in bright music and comic dialogues. Nat. Haines, the comedian, is very original, and keeps the house in a roar.

DAYTON.—THE GRAND: Gorman's Minstrels drew an immense audience 7, and gave the best minstrel entertainment we have had for years. The first part is novel and highly entertaining. The olio is brimful of excellent and refined specialties. The reception of the Colored 400 brought the unexcelled performance to a close, with the audience red in the face with laughter.——THE PARK: Rose Osborne in Satan 7-9; good business. Little Lord Fauntleroy will fill in the week. P. F. Baker next.——CUES: The County Fair will open the regular season at the Grand 21.—Col. T. R. Perry is in the city, ahead of P. F. Baker, who will appear at the Park 14 for a week.—The orchestras at the Grand and the Park will appear in dress suits during this season.—Gorman's Minstrels played at the Soldiers' Home 8, and drew one of the largest audiences ever seen in Memorial Hall.——LATER: P. F. Baker commenced a week's engagement 14, appearing in The Emigrant and Bismarck, and has turned people away nightly. The co. is the best he has ever had.

AKRON.—ACADEMY OF MUSIC: The Pay Train stopped here 3, and was met by an immense audience. Florence Bindley as Bessie Benton and Foxy carried off the honors. Some very realistic scenery was used in the last two acts. The Last Days of Pompeii, with John Fay Palmer in the leading role, to a small house 9. The performance was not deserving of a larger audience, some of the co. not being up in their lines. Gorman's Minstrels made their annual visit here 11 before a packed house. Some new and novel features were introduced, and the entire performance was satisfactory. Nellie McHenry entertained a fair house with A Night at the Circus 12. The singing was above the average, and the dancing the best ever seen here. The piece goes with a vim, and everyone returns home pleased with the performance.

CAMBRIDGE.—HAMMOND'S OPERA HOUSE: Robert Downing in The Gladiator 9 to an appreciative audience. James Reilly in The Broom-Maker to good patronage 11.

PORTSMOUTH.—GRAND OPERA HOUSE: Aaron H. Woodhull as Uncle Hiram 14 to a packed house. Troia Griswold made a very favorable impression. Robert Downing 16 in The Gladiator to an appreciative audience.

MANSFIELD.—MEMORIAL OPERA HOUSE: Waite's Comedy co. Fair week to crowded houses nightly.

ZANESVILLE.—SCHULTZ OPERA HOUSE: Edwin Arden in Night and Morning 12 to fair business.

LEETONIA.—OPERA HOUSE: The season was successfully opened here 8 by J. Z. Little's World co.

MIDDLETOWN.—SORG'S NEW OPERA HOUSE: The successful opening of this house 12 by the Little Tycoon was the event of the year here. The audience was in evening dress. Each lady was presented with a bouquet of roses, and the gentlemen with a boutonniere of carnations, as they entered the lobbies. The house was beautifully decorated with plants and flowers. After the first act Hon. C. W. Baker, of Cincinnati, was introduced by Dr. B. B. Bundy, and in an appropriate speech presented Mr. Sorg with a Sèvres vase, chased and enameled. On a gold tablet, attached to the vase by a gold chain, was engraved: "Paul J. Sorg, from Middletown friends, Sept. 12, 1891." Mr. Sorg responded from his box.——ITEM: Marie G. de Burdeau, of New Orleans, joined the Little Tycoon co here.

DENNISON.—KIPP'S OPERA HOUSE: John Fay Palmer's Last Days of Pompeii 13 to fair business.

BRYAN.—JOSEF' OPERA HOUSE: The season opened 10 with Colored Aristocracy. Large and disappointed audience.

EAST LIVERPOOL.—BRUNT'S OPERA HOUSE: New Boy Tramp 8; crowded house. Bunch of Keys 10; packed house.

MARION.—MUSIC HALL: Alba Heywood to good business 10. Mr. Heywood kept the audience in an uproar of laughter from beginning to end. George W. Hayes' co. 14-16; good business. William V. Zimmer, formerly correspondent of THE DRAMATIC MIRROR, at Birmingham, Ala., joined this co here to act as manager. The co. was reorganized here. Amy Lee and George Tucker will join the co. at Ada.

CHILLICOTHE.—MASONIC OPERA HOUSE: The Little Tycoon opened the season at the Masonic 11. The Broom-Maker 12. Both attractions did a fair business, in opposition to a circus.

LIMA.—FAUROT OPERA HOUSE: Burt Shepard's Minstrels 13 to a large and highly pleased audience. The Riley Dramatic co. opened a four nights' engagement 16 in A Bitter Atonement. As this is Fair Week, business will undoubtedly be very large.——ITEM: Traveling musical directors will regret to learn of the departure of Frank Griffin, our leader of orchestra. Mr. Griffin made for himself and orchestra a high reputation with traveling cos. He sails for Germany Aug. 8 to study under Joachim for two years.

STEUBENVILLE.—CITY OPERA HOUSE: Edwin Arden to a small but appreciative audience 11. The Last Days of Pompeii 14; small house. Bunch of Keys 16; good house.

NEW PHILADELPHIA.—CITY OPERA HOUSE: Sharp Brothers opened their rebuilt Opera House 7, with The Last Days of Pompeii to a crowded house. Little Nugget to a large and well-pleased audience 14.

URBANA.—MARKET SQUARE THEATRE: The Alba Heywood Concert co. had a fair house 12. Alba Heywood is a good character impersonator. BENNETT'S OPERA HOUSE: Duncan Clark's Female Minstrels 16 to a good-sized audience of men.

ST MARY'S.—OPERA HOUSE: The Riley Dramatic and Musical co. to crowded houses 14, 15.

OREGON.

PORTLAND.—MARQUAM GRAND OPERA HOUSE: Sol Smith Russell in Edward W. Kidder's Peaceful Valley to packed houses 7-9. Evening of 7 the audience was so delighted and enthusiastic that the star was compelled to make a speech.——CORDRAY'S NEW THEATRE: Bartley Campbell's Fate 9-11, opening the regular Fall season to S. R. O. The newly-organized stock co. handled the play very cleverly, indeed. Stella Rees, Helen La Motte and W. H. Lytell, who made their initial appearances this week, were cordially received.——R. E. FRENCH'S PARK THEATRE: This house began its second year 6 with The Impostor, and had excellent business week ending 12. R. E. French and Caroline Stage assume the leading roles. The co. includes Lydia Knott, Eva Earle French, Mrs. F. W. Patterson, Amy Stone, George L. Hillyer, Albert Lando and Kent Thomas.——ITEMS: Elaine Ellison, the late addition to Charles Frohman's list, is a protegee of Manager S. H. Friedlander, of the Marquam.—John Jack with his wife, Annie Firmin, and co., arrived 12. They had a successful tour through Oregon and Washington last season.—Cordray and Wass, proprietors of Cordray's Portland theatre, have had a stand erected for members of the Portland press. This thoughtfulness on the part of these gentlemen will prove a great convenience to those able to catch a glimpse only of a play.—Manager R. E. French, of the Park, gave a professional matinee 10 which was well attended.—Charles M. Gray and Louis Belmour, late of Cordray's Portland Theatre stock co., begin a week's run at Reed's Opera House, Salem, Ore., during the State Fair, which will open 14 and continue one month. In the co. are Kate Dalgleish, Kitty Belmour, Ella Damarie, Ada Wheeler, Frank Armstrong, Frederick Summerville, George Bryant, William Bennett, Harry Belmour and Bertie Cordray. Al. P. Butler is manager.—D. C. Willoughby, in advance of Bernhardt, arrived 12.—During the past fortnight several improvements were made in Cordray's New Theatre, among which were the addition of 150 new plush opera chairs and toe rearrangement of seats in the theatre proper, and a balcony erected in the auditorium. This will be greatly appreciated by the patrons of this house.

PENNSYLVANIA.

M'KEESPORT.—WHITE'S OPERA HOUSE: A Bunch of Keys opened the season with a clever performance to a well filled house 10. Field's Minstrels 12; packed house.

MEADVILLE.—ACADEMY OF MUSIC: Nellie McHenry in A Night at the Circus to a well-filled house 11; satisfactory entertainment.

SHENANDOAH.—THEATRE: The season opened 8 with Fisher's Cold Day co. to a well-filled and pleased house. The dances and songs of Carlotta were liberally applauded.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE: Edwin Arden 9-11 in Night and Morning to a fair house. Anderson's Two Old Cronies 11 to a good house. An Irishman's Love 15 to a fair house.

JOHNSTOWN.—ADAIR'S OPERA HOUSE: Al. G. Field's Minstrels gave a very clever performance to a $750 house 14.

NEW CASTLE.—OPERA HOUSE: Charles A. Gardner in Captain Karl to a packed house 14.——GOSSIP: William Parsons, of this city, who has been filling an engagement with George's orchestra at Bedford Springs, Pa., during the Summer, has returned and will occupy his position as cornetist of the Opera House orchestra.

PITTSTON.—MUSIC HALL: Frank Mayo in Davy Crockett to a good-sized audience 11. New York Day by Day to a large and well-pleased audience 14. Alexander Vincent as Joe Harris and Fred. Wenzel as Moses Yopps were good.

BETHLEHEM.—OPERA HOUSE: The initial performance of Judith, a Daughter of Israel, was appreciated by a very select audience 14. Cast: Judith Woolcott, Rhea; Charles Ingliss, William Harris; Edgar Woolcott, Burr Caruth; Dr. Henry Phelps, Erroll Dunbar; Dr. Marcus Weil, Lauren Rees; Abraham Aaronson, E. L. Walton; Cecil Endicott, J. R. Amory; Paul Woolcott, Little Gracie Sherwood; Henrietta Aaronson, May Scott; Edith Craig, Alice Graham; Gladys Sinclair, Una Abell; Adelaide Vernon, Florence Sherwood; Julie, Belle Jordan. As the curtain goes up for the first act, a beautiful scene of Woolcott's villa at Newport, on Narragansett Bay, is displayed. Acts two and three are laid in Boston. Judith is the daughter of a Parisian Jew, and is the wife of a Christian gentleman of Boston. Woolcott, her husband, being in pecuniary difficulties, is egged on by Dr. Phelps, his friend, an unscrupulous man who is in love with Judith. There is a determination on the part of Woolcott to either force Judith to have their six-year-old son Paul educated in the Christian faith or to obtain a separation from her. Judith refuses to listen to either proposition. Phelps makes advances to Judith which she scornfully repulses, and out of revenge he suggests to Woolcott the abduction of the child. Woolcott tears the lad from his mother's arms and flies. Friends of Judith rescue the boy, but she, wandering about in search of the little one, loses her reason and dies a martyr to race prejudices. There are a number of exceedingly strong situations, in which Judith, Charles Ingliss, Edgar Woolcott, Dr. Henry Phelps, and Dr. Marcus Weil appear at their best. The comedy element is supplied by a pair of youthful lovers Gladys Sinclair and Cecil Endicott and the eccentric old uncle and aunt of the heroine Abraham and Henrietta Aaronson. In the fourth act the orthodox Jewish Sabbath eve ceremonial is faithfully represented, except that the prayers are spoken in English instead of Hebrew.

OIL CITY.—OPERA HOUSE: Charlotte Thompson in Jane Eyre 14 to a fair house.

INDIANA.—LIBRARY HALL: The Electric Spark flashed before an enthusiastic audience 15. While a farce-comedy of the "horsey" style, it contains many clever things, and some of the music is of a high order. The co. kept a good audience roaring after the first act, which moves rather laboriously. The dancing of Lillian Stillman and the violin playing of Prof. W. C. Harris were features. Fisher's Cold Day co. 20 for the third consecutive season.

UNIONTOWN.—GRAND OPERA HOUSE: The Electric Spark 9 to fair business. Al. G. Field's Minstrels to S. R. O. 25. The Magnani musical street paving act was billed but this specialty was not given, neither did it appear on the programme.

HAZLETON.—BROAD STREET OPERA HOUSE: Two Old Cronies to very good business at thirty-five, fifty and seventy-five cents 15. Their performance gave general satisaction.

SHAMOKIN.—G. A. R. OPERA HOUSE: Fisher's Cold Day co. 17 to a large and well-pleased audience. James H. Wallick's Mountain King to a packed house and enthusiastic audience 18.

POTTSTOWN.—OPERA HOUSE: Arlington's Minstrels 15; good business.

LANSFORD.—OPERA HOUSE: Fisher's Cold Day co. kept a large audience in a continuous roar 12. Perkins, Fisher, and Andy Amann lead in fun-making. Carlotta's dancing was very good.

MONONGAHELA CITY.—GAMBLE'S OPERA HOUSE: The Union Spy by local talent for benefit of G. A. R. 9-12 was a success and pecuniarily so for the G. A. R. The Inside Track 14 to good business. Co. excellent and audience well pleased.

READING.—ACADEMY OF MUSIC: Cleveland's Effel Tower Minstrels drew a good house 10. The Fire Patrol was well given 11. Kajanka 12 to a good house. Vesper Bells, presented by the Gray and Stephens' co., drew a large house 14. Rhea, with a first-class co., gave Judith to a fashionable audience 15. All the Comforts of Home, a very funny comedy, was well performed 17.——GRAND OPERA HOUSE: James H. Wallick gave Mountain King and Bandit King to large houses 11, 12. A Southern Rose was well presented 17, 18. Ada Melrose is quite clever and deserves special mention.

HARRISBURG.—GRAND OPERA HOUSE: All the Comforts of Home 12. The attendance was fairly good, but not such as the merit of the play and co. justified.

WILLIAMSPORT.—ACADEMY OF MUSIC: Frank Mayo in Davy Crockett 12; good-sized house and pleased audience. Two Old Cronies 14; large audience. Lottie Williams 16; fair-sized house.

YORK.—OPERA HOUSE: Frank Jones' Country Cousin 12 drew a good house and a generally well-pleased one. Irene Kent and Bertha Welby in Only a Farmer's Daughter 15 to a small house.

ALLENTOWN.—MUSIC HALL: A good-sized audience was fairly well entertained by the Henry Burlesque co. 10. Cleveland's Minstrels 11 gave a very creditable entertainment to a large audience. Ouida, the aerial wonder, is a big feature, and his superior has never been seen here. The Fire Patrol was fairly well received by a good-sized house 12. The Vesper Bells by Gray and Stephens' co. did fair business 16. The play affords opportunity for some elegant stage setting, and with a capable co. was very acceptably presented.

MILFORD.—MUSIC HALL: Grimes' Cellar Door co. pleased a fair-sized audience 10. The play is much improved over last year. Two Thieves with brass band and orchestra 19.——ITEM: George Leslie, of the Tony Pastor co., has been visiting friends in this town.

NORRISTOWN.—GRAND OPERA HOUSE: Gray and Stephens' co. 11, 12; good business. The attendance at the matinee Saturday was the largest for a number of years. Kajanka to a good house 14.

TITUSVILLE.—OPERA HOUSE: Charlotte Thompson in Jane Eyre 14 to a fair house.

ERIE.—PARK OPERA HOUSE: The Baker Opera co. 7-12 to large audiences.

NANTICOKE.—BROADWAY OPERA HOUSE: Tony Farrell in My Colleen 13; big business. The performance was satisfactory, and the singing of Mr. Farrell made a hit.

KITTANNING.—GRAND OPERA HOUSE: Charles A. Gardner 12 in Captain Karl to a crowded house.

SCRANTON.—ACADEMY OF MUSIC: New York Day by Day 11; fair business. The Henry Burlesque co. 12 to a fair house. Milton Nobles 16 in From Sire to Son to a good house.

CARBONDALE.—OPERA HOUSE: Tony Farrell in My Colleen 11; good-sized audience. Kittie Rhoades' co. 14-15 to big houses.——ACADEMY OF MUSIC: New York Symphony Concert co. 16 to a full house.

LANCASTER.—FULTON OPERA HOUSE: Irene Kent, supported by a good co., presented Only a Farmer's Daughter to good business 14. All the Comforts of Home by Frohman's co. gave a first-class performance to a large house 15. A Pair of Tramps to a good house 17.

CONNELLSVILLE.—SCHWEYER'S OPERA HOUSE: I. T. Ford's English Comedy co. opened the season 8 to a large audience. A. W. Van Anda's Jollities in the Electric Spark pleased a large audience 11.

RHODE ISLAND.

PROVIDENCE.—THE PROVIDENCE: William H. Crane opened in The Senator 14 to a full house. The Senator is a delightfully refreshing comedy, and Mr. Crane's power to make one laugh is the keynote of its success. The women of the cast were entirely satisfactory. All the Comforts of Home 21.——THE GAIETY: My Jack was very entertaining to the large audience which filled the house at each performance. The play is a curious one, and is full of surprises. The spectator is breathlessly waiting to see somebody murdered, and instead a pretty little love scene greets him. This drama is better this year than ever, having been strengthened in some of its weak parts. Kate Claxton 21-26.

PAWTUCKET.—MUSIC HALL: George W. Heath's co. opened the house 10 in his new comedy, An American Boy. Dan Walsh, the author, is in the cast. The audience was small, but the specialties aroused applause. A really taking feature was the singing of Master Welch.——ITEMS: The house has new additional scenery.—Barnum Brothers, gymnasts, are at their home here.

WOONSOCKET.—OPERA HOUSE: Held by the Enemy to a fair house 12. Our Boys and Girls 14 had a good house and gave a good performance.

NEWPORT.—OPERA HOUSE: Bill Nye's Comedy co. in The Cadi 12 to medium business. The Charity Ball was presented to a large house 14. Marie Hubert Frohman in The Witch 17 to a good house. Fanny Rice in A Jolly Surprise 21. James O'Neill in Monte Cristo 21; Two Old Cronies 26.

SOUTH CAROLINA.

CHARLESTON.—ACADEMY OF MUSIC: Castles in the Air 14, 15 to fair business. Jean Delmar as Bul-Bul and Douglas Flint as the Judge were excellent.——GRAND OPERA HOUSE: A good house greeted the Keep It Dark co. at the opening of the season at this house.——ITEM: The attendance at both houses was larger than was expected, as very many of the regular theatregoers have not yet returned from their Summer haunts.

SPARTANBURG.—OPERA HOUSE: The season here will open with Barlow Brothers' Minstrels 18. L. B. Liles, who continues the management, has engaged a good selection of attractions for this season. The Opera House has been thoroughly renovated, redecorated and heated by steam. A successful season is expected.

TENNESSEE.

NASHVILLE.—THE VENDOME: Frank Daniels opened the season to crowded houses 11, 12, presenting Little Puck. The staging and costuming was very attractive, and as the co. was made up of good people all around, the piece went with a rush. George Wilson's Minstrels drew large houses 14, 15. The programme presented many original features, and George Wilson himself proved to be, if anything, funnier than ever. "There are not many of them left"—that is, like George. He is an artist in his line, and no question.——MAY'S GRAND OPERA HOUSE: The attendance continues satisfactory to the management. Rose Hill's English Folly co. 9-10 to overflowing houses.——ITEMS: The death of J. Oliver Milsom, last Spring, removed one of the old familiar faces, and we miss him sadly now from the manager's office and from his accustomed haunts. Mrs. Milsom, though, is looking closely after the affairs of the Vendome, and as lessee is doing everything possible to make the house comfortable and attractive for its patrons. Manager Sheetz will be assisted in the box-office by John Consadine and W. W. Horne. Professor Gustav Fisher will again conduct the orchestra. Charles Johnson will be the machinist, as usual, and Mat. Benson is in his old stand as head usher for the Vendome.

BRISTOL.—HARMELING OPERA HOUSE: Lillian Lewis 11 in Credit Lorraine gave an artistic performance to a large and select audience. Miss Lewis received curtain calls at the end of every act.

CHATTANOOGA.—NEW OPERA HOUSE: Lillian Lewis with a good co. presented Credit Lorraine and As in a Looking-Glass 12 and matinee to large audiences. Carroll Johnson in The Gossoon 17, 18 and matinee pleased large audiences.

MEMPHIS.—GRAND OPERA HOUSE: Wilson's Minstrels 10-12 to good business. The Beau Brummel first part is very pretty. The performance was fair. Our Irish Visitors 24-26.——LYCEUM THEATRE: Frank Daniels in Little Puck 14-19 to immense business.——MEMPHIS THEATRE: Rentfrow's Comedy co. in Bel-a-Zero to paying business 14-16. Carroll Johnson in The Gossoon 17-19.——ITEMS: The Lyceum is to have fourteen thorough musicians, comprising their orchestra, and the Memphis and Grand are to have ten and twelve men respectively. Local musicians approve of and congratulate THE DRAMATIC MIRROR on its orchestra movement.—Manager Hartshorn, of the Grand, is a very courteous gentleman. As is quite natural, he is an admirer of THE DRAMATIC MIRROR.—The news dealers in this city state that THE MIRROR outsells the other dramatic papers two to one.

TEXAS.

JEFFERSON.—CHASE'S OPERA HOUSE: Chicago Comedy co. 4-6, presented Cast Adrift and The Old Homestead to small houses.——ITEM: Our new Opera House is receiving the finishing touches, and is a neat and cosy theatre.

PARIS.—BABCOCK OPERA HOUSE: Beach and Bowers' Minstrels opened the season 11, to a full house. The audience was well pleased.——ITEM: The recent changes and repairs just completed in the Babcock Opera House by the new management have added greatly to its appearance and convenience. It is now one of the best theatres in Northeast Texas.

WACO.—GARLAND OPERA HOUSE: McCabe and Young's Minstrels 8, 9; fair business.——ITEM: The Garland will have its formal opening Oct. 7 with Bobby Gaylor in Sport McAllister. Meanwhile improvements are in progress and everything will be in readiness for the opening. Waco can boast of having the neatest opera house in the State. S. A. Garland, the popular treasurer of the Opera House, assisted by Ed. M. Stone, will, as heretofore, be found in the box-office to welcome their many friends.

TEXARKANA.—GHIO'S OPERA HOUSE: The season was opened by the Beach and Bowers Minstrels 11 to a crowded house. The season bids fair to be a very prosperous one, under the management of Mr. C. H. Smith. The house has been thoroughly renovated and is in apple-pie order.

SHERMAN.—SHERMAN OPERA HOUSE: The regular Fall and Winter season was opened 8 by the Beach-Bowers' Minstrels, but the weather was so inclement, that they only had a fair house. The managers have made a good many improvements in the house, having raised the floors in the dress circle, making all good seats.

TEMPLE.—BIJOU OPERA HOUSE: The season opened 14 with McCabe and Young's Colored Minstrels to big business.

MARSHALL.—OPERA HOUSE: Beach and Bowers' Minstrels 14; good business. Audience well pleased.

GALVESTON.—OPERA HOUSE: The season will be opened 20 with Fritz and Webster in A Breezy Time. The list of attractions offered by Manager Greenwall for this season is an unusually fine one and indications point to a successful issue. Numerous improvements have been effected in and about the house during the Summer, and others are being made daily.

UTAH.

SALT LAKE CITY.—SALT LAKE THEATRE: The John S. Lindsay Dramatic co presented A Noble Outcast and The Wage Workers 3-10 to small audiences.——The Franklin Avenue Theatre has been crowded all the week. It seems to have more than regained its popularity.——Wonderland has been thronged afternoon and evening every day.

VERMONT.

RUTLAND.—TOWN HALL: The Nettie Morris Equine and Canine Paradox to large audiences 8-12.——OPERA HOUSE: Hands Across the Sea 10; The Two Sisters 12; both to large audiences.

BURLINGTON.—HOWARD OPERA HOUSE: Lillian Kennedy 14 in She Couldn't Marry Three, City Directory 16. Both attractions to good business.

VIRGINIA.

PETERSBURG.—ACADEMY OF MUSIC: Castles in the Air opened the season 9 to a large and highly pleased audience. The Private Secretary gave entire satisfaction to a fair house 10.

CHARLOTTESVILLE.—LEVY OPERA HOUSE: The Greenwood Opera co. presented Denisette 13 for the benefit of the Monticello Guards of this place to a good house.

STAUNTON.—OPERA HOUSE: The Marie Greenwood Opera co. 13, 14 to good houses, presenting Denisette to and Black Hussar 15. While, with the exception of Miss Greenwood, the co. is lacking in solo voices, the clean, fresh, prompt chorus and crisp, efficient little orchestra make up such an excellent *ensemble* that their performances are very satisfactory.——ARENA: King and Franklin's Circus and Hippodrome exhibited to good business 11. Although this is an unpretentious twenty-five cent show, their performances were excellent.

NORFOLK.—ACADEMY OF MUSIC: Private Secretary 7 to a good house. Castles in the Air 10 to a large audience; standing room was in demand. The Dev I's Auction 14 to a full house. This co. has improved very much since its last appearance in this city.——OPERA HOUSE: Webber and Field's Specialty co. opened 14 for a week. Fair audiences greeted their first night. They gave a good show, but were compelled to cancel engagement 16 on account of a poor house.

ROANOKE.—OPERA HOUSE: Private Secretary 11; good business. Prof. Lozanda, magician, 14, 15 to large business. Greenwood Opera co. opened to a fair house 17; prospects of big business 17.

RICHMOND.—NEW RICHMOND THEATRE: The Devil's Auction to very large houses 15, 16.——MOZART ACADEMY OF MUSIC: Castles in the Air 11, 12 to good business. Bottom of the Sea next.

LYNCHBURG.—OPERA HOUSE: Marie Greenwood Opera co. 14, 15; large audiences. Denisette and Black Hussar were given. Miss Greenwood is to be congratulated upon her excellent co.——ITEM: Manager Tennyson desires me to state that your correspondent at Poughkeepsie, N. Y., made a mistake in stating that Mr. Emmet was assistant manager here, as he was never connected with the staff in any way except as usher.

WASHINGTON.

TACOMA.—TACOMA THEATRE: The Hustler 7; good business but poor 8. This is one of the indescribable sort of entertainments. John Kernell as Con McFadden the hustler is clever and pleasing. The best part of the entertainment is the solo and quartette singing.

WEST VIRGINIA.

WHEELING.—OPERA HOUSE: Field's Minstrels 10; splendid house. Last Days of Pompeii 11, 12; light business. Charles A. Gardner 15 in Captain Karl pleased an audience that filled every part of the house.——GRAND OPERA HOUSE: Neuville's Boy Tramp 11, 12; large business. George Sun's Phantasma 14, 15; light business.

PARKERSBURG.—OPERA HOUSE: Al. G. Field's Minstrels 10; good business and good co. Little Tycoon 11 at advanced prices to a full house. Robert Downing in The Gladiator 14 to a small house. Too many high-priced cos. so near in dates. The K. of P. banqueted Mr. Downing at his hotel after the performance.

WISCONSIN.

MILWAUKEE.—DAVIDSON: Fritz in Ireland 6-9 was fairly well patronized and in some respects was satisfactory. The main character that of Fritz, as played by J. K. Emmet, will bear much improvement, however, a fact quite patent to Mr. Emmet and upon which he deserves much credit for striving to make the part more satisfactory. The co. surrounding Mr. Emmet is a very capable one and the settings are very complete.——BIJOU: Wilbur Opera co. week of 7 to fair business. Falka and Erminie were well given. Attendance fair.——STANDARD: Down the Slope opened to large houses 6 and was well received.——PEOPLE'S: The Nibbes Burlesque co. week of 6 did a large business.——ITEMS: Manager Brown submitted a very satisfactory report to the directors of the Davidson Theatre co., and was highly complimented for the success attained last season. Among other facts submitted that went to show the prosperous condition of the theatre was that during the actual number of weeks the house was open last season the receipts averaged $4,700 per week.—Percy Weadon of The County Fair, Fred. Peel of Von Yonson, and Sam Fletcher of Fantasma are all here this week making their mark.—The old familiar ivory of J. H. Haverly is seen after several years in connection with Billy Emerson's Minstrels.—Mart Cody left for New York 12 to join The Country Circus.——LATER——DAVIDSON: The County Fair 13 to average business. A few changes have been made in the cast since its last appearance here. Marie Bates has succeeded Catherine Allevne as Miss Abbey and is very satisfactory in the part. W. H. Burton as Otis Tucker and Wallace D. Shaw as Solon Hammerhead sustain their parts well. The Merchant 20.——ACADEMY: Emersons Minstrels 13; Hanlon's Fantasma 14; both to good houses. The piece has been greatly improved since last seen here, many new features having been introduced, making it one of the best spectacular shows. Alexander Salvini 20.——BIJOU: Manager Litt's latest success, Von Yonson, played to enormous business 14-19.——STANDARD: The Waifs of the Sea 14 played to light business. The co. and piece are mediocre.——PEOPLE'S: The London Gaiety Girls Burlesque co. 13-19 to moderate business.

RELOIT.—WILSON'S OPERA HOUSE: Frivolity

9; fair business. Little Trixie 12; good business.

LA CROSSE.—THEATRE: Shenandoah 10; to a very large house.

RACINE.—BELLE CITY OPERA HOUSE: Mr. Wilkinson's Widows 11; good business. Von Yonson 12; big business.

FOND DU LAC.—CRESCENT OPERA HOUSE: Baldwin-Melville comb. 7-12 to uniformly good houses. Emerson's Minstrels 15 to a full house. Billy Emerson has lost none of his old time fun-making proclivities, and was ably seconded by Jerry Hart, Al. Thatcher and Harry Constantine.

MADISON.—FULLER OPERA HOUSE: Wilkinson's Widows 10; large audience. Shenandoah 14; good house.—ITEM: The University students have returned, one thousand strong. The genial assistant magager, "Bob" McConnell, is kept hustling as they line up at the box-office.

SHEBOYGAN.—SHEBOYGAN OPERA HOUSE: The Noss Family 12 gave a very pleasing entertainment to a good house. Down the Slope 14 to a good house.

CANADA.

MONTREAL.—ACADEMY OF MUSIC: Darlington's Widow to good business 14-19. The comedy is an amusing one, and as a whole, well acted. Grace Huntington as the widow made a hit, and she wore some lovely gowns. She was ably supported by Messrs. Heritage and Harold.—THEATRE ROYAL: The ever popular Dowling and Hassen to big business in The Red Spider and Nobody's Claim 21-23.—LYCEUM OPERA HOUSE: Dr. Howard's co. in That Woman, or Appie Orchard Farm, to medium business 14-21. Dr. Howard gave a clever impersonation of the Yankee spinster. The specialties introduced by the Lachapelle sisters were good, and Miss Herndon deserves special mention.—ITEM: Manager H. R. Jacobs is in town. He speaks enthusiastically of the bright prospect in store for the new Queen's Theatre. The work there is going on day and night. It will open 21 with Willard Spencer's Little Tycoon.

TORONTO.—GRAND OPERA HOUSE: Dr. Bill drew very large houses. Co. excellent. Mrs. George S. Knight, who is with the co., was very cordially received. Alvin Joslin 21.—ACADEMY OF MUSIC: The Pearl of Pekin was presented week of 14. Mr. Chapman, who plays the part of Tyfoo, is very acceptable, but far from the character that Louis Harrison presented it. Business was large. The co. is not by any means managed as it should be. The choristers take too much liberty, and the "guying" the first two nights was severely commented upon by the audience, as well as the local press.—TORONTO OPERA HOUSE: The Cruiskeen Lawn, with Dan McCarthy in the leading character, week of 14. House packed from floor to roof, and many unable to get standing room. Agnes Herndon 21-26.—ITEMS: Friends of M. B. Curtis, who is mixed up in the 'Frisco tragedy, are anxiously awaiting the result of the investigation. Mr. Curtis is a favorite in Toronto, he having played comedy parts here for several seasons under Mrs. Morrison's management of the stock co.—Our annual Fair, which is in progress now, is drawing an immense number of people, and our managers are reaping a harvest.

HAMILTON.—GRAND OPERA HOUSE: The Royal Midgets in Gulliver's Travels was the attraction at the Grand 14-16 and matinee. This co. of little people gave one of the most pleasing entertainments of the kind seen here in some time, and were deserving of much better patronage. Special mention should be made of the specialty work of Little Chip, and also of the Harrison Sisters' dancing.

ST. CATHARINES.—HUNT'S GRAND OPERA HOUSE: This house was opened for the season 9 with Irish Honor. This is a comedy-drama in four acts, by M. J. Royal, a gentleman of considerable literary attainments, residing in Thorold, Ont. In the action of the play a murder is committed, and is about to be discovered by a priest, the brother of the murdered man, whereupon one of the murderers hastens to the priest and makes confession, thereby sealing the priest's lips. Circumstances and the evidence of the real murderers fasten the crime upon the hero of the play, who is of the usual type found in Irish plays and he is about to be executed, when the murderer who had confessed, speaks to the priest, outside of the confessional, relative to the murder, thereby unsealing the priest's lips, and the hero is saved just at the foot of the scaffold. There is also the usual type of Irish outlaw, and British officer, whose love for one of the fair daughters of the Emerald Isle is continually conflicting with his duty. There is a capital comedy character in the play, that of an Irish schoolmaster, whose conversations are made up of Latin expressions and sesquipedalian words. The climaxes are good, and the humor and pathos are well blended. The dialogue needs considerable pruning and revision, and the action of the play might be improved in several instances. The co. is under the management of Percival P. Greene, and is a fairly good one, including William J. Shea, Ella Fontanebleau, H. J. Holmes, J.C. Kline, and several others.

WINNIPEG.—PRINCESS OPERA HOUSE: Deshon Opera co. presented Ermine and Mikado to crowded houses 7-12.

ST. THOMAS.—OPERA HOUSE: Irish Honor 11, 12 to S. R. O. the opening night, a heavy rain storm keeping people away the second night. A great part of the audience was composed of the volunteers and officers now in camp here. The play is written almost altogether on the old lines of Irish drama, but is of the kind that generally proves a good drawing card. Ella Fontainebleau did some clever acting as Norah Blake, and her songs in the third act were much appreciated. L. F. Gorman was good as Darby Kane.

DATES AHEAD.

Managers and Agents of traveling companies will favor us by sending their dates, mailing them in time to reach us Friday.

DRAMATIC COMPANIES.

3 BARREL OF MONEY: Atlanta, Ga., Sept. 24-26, Augusta 28, Charleston, S. C., 29, Savannah, Ga., 28, Macon 29, Americus 30, Montgomery, Ala., Oct. 1, Selma 2, Mobile 3, New Orleans, La., 4-10.

A SOCIAL SESSION: Fort Wayne, Ind., Sept. 22, Huntington 23, Crawfordsville 24, Danville, Ill., 25, Lincoln 26, Springfield 28, Jacksonville 29, Quincy 30.

ATKINSON-LANDON: Wabash, Ind., Sept. 21-26.

A. W. FRESONI: Quincy, Ill., Sept. 22, Des Moines, Ia., 23-26, Burlington 28, Springfield, Mo., Oct. 5, 6.

AFTER DARK: Concord, N. H., Sept. 22, Portland, Me., 23, 24, Bangor 25, 26.

ALVIN JOSLIN: Toronto, Ont., Sept. 21-26.

AN AMERICAN BOY: Schenectady, N. Y., Sept. 22, Catskill 23, Saugerties 24, Rondout 25, Elizabeth, N. J., 26, Binghamton, N. Y., 28, Waterville 29, Salamanca 30, Erie, Pa., Oct. 1, Sandusky, O., 2, Elkhart, Ind., 3, Chicago, Ill., 5-10.

ALL THE COMFORTS OF HOME: Newburgh, N. Y., Sept. 22, Poughkeepsie 23, Waterbury, Conn., 24, Birmingham 25, New Britain 26, Springfield, Mass., 28, Norwich, Conn., 29, Fall River, Mass., 30, Newport, R. I., Oct. 1, Woonsocket 2, New Bedford, Mass., 3, Brockton 5, Worcester 6, Fitchburg 7, Waltham 8, Chelsea 9.

A WOLF'S WEDDING: Brooklyn, E. D., Sept. 21-26.

ALEXANDER SALVINI: Milwaukee, Wis., Sept. 21-23.

AFTER TWENTY YEARS: La Salle, Ill., Sept. 22, Bluffton, Ind., 23, Dayton, O., 24-26.

ABRAHAM LINCOLN: Chicago, Ill., Sept. 13-27.

ALABAMA: Cincinnati, O., Sept. 21-26, St. Louis, Mo., 28-Oct. 2.

AUNT BRIDGET'S FAIRY: Harlem, N. Y., Sept. 21-26, Youngstown, O., 28, Sandusky 29, Toledo 30, Detroit, Mich., Oct. 1-3.

A HIGH ROLLER: Pittsburg, Pa., Sept. 21-26.

ALL THE COMFORTS OF HOME: Providence, R. I., Sept. 21-26, Brooklyn, E. D., 28-Oct. 3, New York city 5-10.

ALBA HEYWOOD: Nelsonville, O., Sept. 22, Marietta 24, Parkersburg, W. Va., 24, Cambridge, O., 25, Barnesville 26.

ANNIE MITCHELL: Little Falls, N. Y., Sept. 21-26.

A FAIR REBEL: Pittsburg, Pa., Sept. 21-26, New Castle 28, Warren 29, Youngstown 30, Altoona, Pa., Oct. 1, Trenton, N. J., 2, Wilmington, Del., 3.

ANNIE WARD TIFFANY: Bangor, Me., Sept. 21, 22, Lewiston 23, 24, Portland 25, 26, Amesbury, Mass., 28, Haverhill 29, Lawrence 30, Oct. 1, Lowell 2, 3.

A TURKISH BATH: San Francisco, Cal., Sept. 21-26.

AGNES HERNDON: Toronto, Ont., Sept. 21-26, Syracuse, N. Y., 28-29, Rochester Oct. 1-3.

BECHE-BABCOCK: Hutchinson, Kans., Sept. 21-26, Wichita 28-30.

BLUE JEANS (No. 1): Brooklyn, E. D., Sept. 21-26.

BOBBY GAYLOR: New Orleans, La., Sept. 21-26.

BUNCH OF KEYS: Cincinnati, O., Sept. 20-26, Hamilton 28, Middleton 29, Marysville 30, Columbus Oct. 3.

BALDWIN-MELVILLE: Peoria, Ill., Sept. 27, Galesburg 28, Burington, Ia., 29, Keokuk 30.

BLUE JEANS (No. 2): Indianapolis, Ind., Sept. 21-26.

BARLOW METROPOLITANS: Mound City, Mo., Sept. 21-26, Omaha, Neb., 28-Oct. 3, Keyesville 5-10.

BOTTOM OF THE SEA: Richmond, Va., Sept. 22, Lynchburg 23, Norfolk 24, Roanoke 25, Knoxville, Tenn., 26, Chattanooga 28, Rome, Ga., 29, Atlanta 30-Oct. 1, Birmingham, Ala., 2, 3.

BILL NYE COMEDY: New York city Sept. 21—indefinite.

BLACK THORN: Little Falls, N. Y., Sept. 22, Ilion 23, Oneida 24, Fulton 25, Norwich 26.

BALDWIN COMEDY: Jackson, Mich., Sept. 21-26.

BREEZY TIME: Austin, Tex., Sept. 22, Brenham 23, Bryan 24, Corsicana 25, Hillsboro 26.

BAKER COMEDY: Greenfield, Mo., Sept. 22, 23, Ash Grove 24-26.

BIRDS OF A FEATHER: Lancaster, Pa., Sept. 22, Altoona 23, Beaver Falls 24, Youngstown, O., 25, Springfield 26, Chicago, Ill., 28-Oct. 3.

CHICAGO COMEDY: Ackley, Ia., Sept. 21-27.

CRAVEN COMEDY: Milton, Pa., Sept. 21-26.

CLARENCE BENNETT: West Chester, Pa., Sept. 21-26.

CHEES (Sammis'): Omaha, Neb. Sept. 21-27.

CLARA MORRIS: New York city Sept. 21-26.

CHARLES T. ELLIS: Wallingford, Conn., Sept. 22, Hartford 23, 24, Sing Sing, N. Y., 25, Yonkers 26, Brooklyn 28-Oct. 3.

CHARITY BALL: Stamford, Conn., Sept. 21, Albany, N. Y., 24-26, Troy 28, 29, Utica 30-Oct. 1, Auburn 2, 3.

COLD DAY: Indiana, Pa., Sept. 22, Braddock 23, Greensburg 24, Scottsdale 25, Uniontown 26, Monongahela City 27, Irwin 28, Wheeling, W. Va., 30, Leetonia, O., Oct. 1, Salem 2, Dennison 3.

COUNTY FAIR: Springfield, O., Sept. 22, Dayton 23, Middletown 24, Hamilton 25, Frankfort, Ky., 26, Nashville, Tenn., 28-Oct. 3, Memphis 5-7.

CLAIRE PAIGE: Omaha, Neb., Sept. 20-26.

CLARENCE HUGHES: Trenton, N. J., Sept. 21-26, New Bedford, Mass., 28-Oct. 3.

CULHANE DRAMATIC: Omaha, Neb., Sept. 21-26.

CRAZY LOU: New London, Conn., Sept. 28, 29, Southington 30, New Bedford Oct. 2-3, Providence, R. I., 5-10.

CORA TANNER: Jersey City, N. J., Sept. 21-26.

CHARLOTTE THOMPSON: Richmond, Ind., Sept. 22, Frankfort, Ky., 23, Henderson 24, Paducah 25, Jackson, Tenn., 26, Memphis 28-30.

CHAS. A. GARDNER: Baltimore, Md., Sept. 21-26, York, Pa., 28, Lancaster 29, Allentown 30-Oct. 1, Pottsville 2, Reading 3, Trenton, N. J., 5, Bethlehem, Pa., 6, Wilkesbarre 7, Danville 8, Scranton 9, Binghamton, N. Y., 10.

CRUISKEEN LAWN: Pittsburg, Pa., Sept. 21-26, Cincinnati, O., 28-Oct. 3.

CITY DIRECTORY: Elmira, N. Y., Sept. 24.

CITY DIRECTORY: Minneapolis, Minn., Sept. 21-26.

COUNTY FAIR (Burgess'): Boston, Mass., Sept. 7—indefinite.

COUNTY FAIR: Englewood, Ill., Sept. 22, Bloomington 23, Galesburg 24, Peoria 25.

DOWN ON THE FARM: Philadelphia, Pa., Sept. 26-Oct. 3.

DORA WILEY: St. John, N. B., Sept. 22-24, Moncton 25, Truro, N. S., 26.

DEAR IRISH BOY: Philadelphia, Pa., Sept. 21-Oct. 3.

DANIEL BOONE: Middletown, Conn., Sept. 22, Mystic 23, Westerly, R. I., 24, Bristol 25, Fall River, Mass., 26, Newport, R. I., 28, No. Attleboro, Mass., 29, S. Framingham 30, Waltham Oct. 1, Lawrence 2, Manchester, N. H., 3, Farmington 5, Rochester 6, Great Falls 7, Amesbury, Mass., 8, Newburyport 9, Haverhill 10.

DEVIL'S MINE: Frankfort, Ind., Sept. 22, Marion 23, Muncie 24, Dayton, O., 25, Canton 26, New Castle, Pa., 28, Rochester, 29, Alliance, O., 30, Massillon Oct. 1, Youngstown 2, 3, Cleveland 5-10.

DARLINGTON'S WIDOW: New York city Sept. 21-26, Newark, N. J., 28-Oct. 5.

DANIEL SULLY: Washington, D. C., Sept. 21-26.

DOWLING HASSON: Albany, N. Y., Sept. 21-24, Syracuse 24-27, Philadelphia, Pa., 28-Oct. 3.

DAVIDSON COMEDY: McArthur, O., Sept. 22, Hampden Junction 23, Athens 24, Pennsboro, W. Va., 25, Clarksburg 26.

DAWKINS AND GRATTAN: St. Paul, Minn., Sept. 21-26, Indianapolis 28-Oct. 3.

DEVIL'S EDITOR: Toledo, O., Sept. 22, Lafayette, Ind., 24, Terre Haute 25, Decatur 26, St. Louis, Mo., 28-Oct. 3.

DR. BILL: Detroit, Mich., Sept. 21-23, Bay City 24, Grand Rapids 25, Oakland, Wis., 26, St. Paul, Minn., 27-30, Portland, Ore., Oct. 5-9.

DOWN THE SLOPE: Wausau, Wis., Sept. 23, 24, Menominee 25, Stillwater, Minn., 26, Minneapolis 27-Oct. 3, Chippewa Falls, Wis., 5.

EFFIE ELLSLER: Pittsburg, Pa., Sept. 21-26, Butler 28, Uniontown 29, Greensburgh 30, McKeesport Oct. 1, Altoona 2, Harrisburg 3, Allentown 5, Wilkesbarre 6, Hazleton 7, Scranton 8, Reading 9, Chester 10.

EDWARD HARRIGAN: New York city Sept. 14—indefinite.

EUNICE GOODRICH: Jacksonville, Ill., Sept. 21-26.

E. H. SOTHERN: New York city Aug. 24—indefinite.

EDWIN ARDEN: Louisville, Ky., Sept. 21-26.

EDGAR SELDEN: Utica, N. Y., Sept. 22.

ELECTRIC SPARK: Cannonsburg, Pa., Sept. 22, Kittanning 23, Reynoldsville 24, Dubois 25, Punxsutawney 26, Coolport 28, Iwona 29, Clearfield 30.

EVANGELINE: Philadelphia, Pa., Sept. 21-26.

EIGHT BELLS: Brooklyn, N. Y., Sept. 21-26.

FREDERICK PAULDING: New York city Sept. 7-Oct. 3.

FABIO ROMANI: New York city Sept. 21-26, Baltimore, Md., 28-Oct. 3, Hoboken, N. J., 5-7, Albany, N. Y., 8-10.

FIRE PATROL: Buffalo, N. Y., Sept. 21-26.

FORD COMEDY: Danville, Va., Sept. 22, Lynchburg 23, Staunton 24.

FREDERICK WARDE: Oshkosh, Wis., Sept. 22, 23, Milwaukee 24-26.

FAST MAIL (No. 2): Nevada, Mo., Sept. 22, Fort Scott, Kans., 23, Parsons 24, Pittsburg 25, Joplin, Mo., 26, Carthage 28, Springfield 29, Fort Smith, Ark., 30.

FANNIE RICE: New Haven, Conn., Sept. 21, 26, Philadelphia, Pa., 28-Oct. 3, Brooklyn, N. Y., 5-10.

FAIRIES' WELL: Rochester, N. Y., Sept. 21-26, Dunkirk 28, New Castle, Pa., 29, Beaver Falls 30, Wheeling, W. Va., Oct. 1-3.

FLOY CROWELL: Carbondale, Pa., Sept. 21-26.

FAT MEN'S CLUB: Altoona, Pa., Sept. 22.

FROST AND FANSHAWE: Fair Haven, Vt., Sept. 21-26.

FANTASMA (Hanlon's): St. Louis, Mo., Sept. 21-26, Quincy, Ill., 28, 29, Hannibal, Mo., 30, Peoria, Ill., Oct. 1, 2, Crawfordsville, Ind., 3, Cincinnati, Oct. 5-10.

FRANK DANIELS: St. Louis, Mo., Sept. 21-26, Sedalia 28, St. Joseph 29, 30, Omaha, Neb., Oct. 1-4.

FANNY DAVENPORT: St. Louis, Mo., Sept. 21-26, Denver, Col., 28-Oct. 3, Salt Lake City, Utah, 5-6, Ogden 10.

FRANK MAYO: Meadville, Pa., Sept. 22, Corry 23, Niagara Falls, N. Y., 24, Albion 25, 26, Auburn 28, Canandaigua 29, Penn Yan Oct. 2, Norwich 3, Syracuse 5-7, Baldwinsville 8, Oswego 9, Watertown 10.

FAST MAIL (No. 1): St. Louis, Mo., Sept. 21-25, East St. Louis, Ill., 27, Mexico, Mo., 28, Macon City 29, Quincy, Ill., 30.

GEORGE M. HAYES: Wooster, O., Sept. 24-26, Elyria 27-Oct. 3, Alliance 5-10.

GEORGE BARRETT: Philadelphia, Pa., Sept. 21-26.

GEORGE BUCKLER: Rockville, Md., Sept. 22, Charleston, W. Va., 24, Martinsburg 24, Cumberland, Md., 25, 26, Piedmont, W. Va., 28, 29.

GREAT METROPOLIS: Newark, N. J., Sept. 21-26.

GRISMER-DAVIES: Stockton, Cal., Sept. 21-26, Orrville 28, Marysville 29, Chico 30, Red Bluff Oct. 1, Redding 2, Ashland, Ore., 3, Eugene City, 7, Corvallis 8, Albany 9, Salem 10.

GOWONGO MOHAWK: Baltimore, Md., Sept. 21-26.

GILNEY, GORDON AND GILNEY: Bowling Green, O., Sept. 21-26.

GERMAN LILLIPUTIANS: New York city Sept. 4-Oct. 3.

GOLDEN CELLAR DOOR: Easton, Pa., Sept. 22, Allentown 23, Reading 24, Wilkesbarre 25, Scranton 26, Binghamton 27, Oct. 1, Carbondale 28, Pittston 29, Sunbury 30, Shamokin Oct. 1, Shenandoah 2, Hazelton 3.

GEORGIE MARION: Chicago, Ill., Sept. 21-Oct. 3.

GEORGE C. STALEY: Bloomington, Ill., Sept. 22, Streator 23, Ottawa 24, Rock Island 25, Davenport, Ia., 26, Clinton 28, La Salle, Ill., 29, Peoria 30, Sedalia, Mo., Oct. 1, Kansas City 5-10.

HOYTE, BERNARD-CHASE: Cedar Rapids, Ia., Sept. 22, Oskaloosa 23-25, Marshalltown 26, Omaha, Neb., 27, Des Moines, Ia., 28, Burlington 29, Muscatine 30.

HARRY LACY: Philadelphia, Pa., Sept. 28-Oct. 3.

H. C. ARNOLD: McKinney, Tex., Sept. 22, 23, Sherman 24-26.

HAND OF FATE: Mt. Morris, N. Y., Sept. 22, Dansville 23, Bath 24, Wellsville 25, Salamanca 26.

HIS NIBS, THE BARON: Augusta, Me., Sept. 22, Waterville 23, Bangor 24, Belfast 25, Rockland 26, Portland 28, 29.

HOLE IN THE GROUND: New York city Sept. 21-26, Boston, Mass., 28-Oct. 3, Jersey City, N. J., 5-10.

HOSS AND HOSS: Columbus, O., Sept. 20-26, St. Louis, Mo., 28-Oct. 3, Chicago, Ill., 5-10.

HELD BY THE ENEMY: Washington, D. C., Sept. 21-26, Reading, Pa., 28.

HUNTLEY COMEDY: Paducah, Ky., Sept. 28-Oct. 3.

HEARTS OF NEW YORK: Washington, Del., Sept. 21-23, Altoona, Pa., 24, Johnstown 25, McKeesport 26, Pittsburg 28-Oct. 3.

JENSHAW-TEN BROECK: Milford, Mass., Sept. 23, Lawrence 24, Lowell 25, 26.

HANDS ACROSS THE SEA: Lawrence, Mass., Sept. 24, Lowell 25, 26, Salem 28, Marblehead 29, Beverly 30, Amesbury Oct. 1, Portland, Me., 2, 3, Bangor 5, Waterville 6, Augusta 7, Gardiner 8, Lewiston 9, 10.

HENRY E. DIXEY: New York city Sept. 8—indefinite.

HENRY CHANFRAU: Ashland, Pa., Sept. 22, Nanticoke 23, Mauch Chunk 24, Susquehanna 25, Binghamton, N. Y., 26, Norwich 28, Ilion 29, Little Falls 30, Gloversville Oct. 1, Ballston Spa 2, Schuylerville 3, Hoosic Falls 5, Bennington, Vt., 6, Williamstown, Mass., 7, Shelburne Falls 8, Amherst 9, Greenfield 10.

HARDIE AND VON LEER: Dublin, Ire., Sept. 21-26, Cork 28-Oct. 3.

HERRMANN COMEDY: Mornence, Ill., Sept. 21-26.

IRISHMAN'S LOVE: Anderson, Ind., Sept. 22, Washington 24, Wheeling, W. Va., 24-26.

INSIDE TRACK (Aber's): Newark, N. J., Sept. 24-26.

IRISH LUCK: Rahway, N. J., Sept. 24, Elizabeth 24, Hightstown 25, Princeton 26, Newark 28-Oct. 3, Bridgeton 5, Salem 6, Vineland 7, Millville 8, Coatesville, Pa., 9, Phœnixville 10.

IRISH CROCKUS: Franklin, Mass., Sept. 24, Hollliston 24, Hopkinton 25, Clinton 26, Leominster 28, Maynard 28, Hudson 30, Ashland Oct. 1, Marlboro 2, Natick 3.

INCOG: San Diego, Cal., Sept. 22, San Bernardino 23, Los Angeles 24-27, San Francisco 28-Oct. 24.

IDA VAN CORTLAND: London, Ont., Sept. 22-27, Petrolia 28, Chatham 29-Oct. 3, Brantford 5-10.

IRISH CONSULAR: Wood-stock, Ont., Sept. 21-23.

IVY LEAF: Toronto, Ont., Sept. 21-26.

IRISH HONOR: Wood-stock, Ont., Sept. 21, Guelph 22, Stratford 24, St. Mary's 25, Goderich 26, Berlin 28, Galt 29, Collingwood 30-Oct. 1, Owen Sound 2, 3, Barrie 5, Orillia 6, Lindsay 7.

IRENE KENT: Shamokin, Pa., Sept. 22, Hazleton 23, East Stroudsburg 24, Pottsville 25, Pittston 26, Luzerne 28, Wilkesbarre 29, Scranton 30, Honesdale Oct. 1, Carbondale 2, Binghamton, N. Y., 3.

IRISH VISITORS: Nashville, Tenn., Sept. 22, 23, Memphis 24-27, Pine Bluff, Ark., 28, Hot Springs 29, Little Rock 30, Fort Smith Oct. 1, Parsons, Kans., 2, Pittsburg 3.

JOSEPH HAWORTH: Cleveland, O., Sept. 21-26.

JARBEAU COMEDY: Mansfield, O., Sept. 22, Alliance 23, Massillon 24, Jamesville 25, Springfield 26, Sidney 28, Muncie, Ind., 29, Laporte Oct. 1, South Bend 2, Elkhart 3, Chicago, Ill., 5-10.

JOSEPHINE CAMERON: Exeter, N. H., Sept. 22, 23.

JAMES REILLY: Connersville, Ind., Sept. 22, Anderson 23, Elwood 24, Kokomo 25, Logansport 26, Chicago, Ill., 27-Oct. 3, Elgin 5, Rockford 6, Madison, Wis., 7, Kenosha 8, Rosine 9.

JAMES O'NEILL: Fall River, Mass., Sept. 22, Worcester 24, 25, Norwich, Conn., 26, Lowell Mass., 28.

JOSIE MILES: Montreal, P. Q., Sept. 21-26.

JANE: New York city Aug. 3—indefinite.

JENNIE HOLMAN: East St. Louis, Ill., Sept. 22-26.

JULIA MARLOWE: Philadelphia, Pa., Sept. 14-Oct. 3, Baltimore, Ind., 5-10.

JUSTIN ADAMS: Athol, Mass., Sept. 22, 23, Orange 24, 26, Hinsdale, N. H., 28, Miller's Falls, Mass., 29, Amherst 30, Palmer Oct. 1-3.

J. K. EMMET: Fremont, Neb., Sept. 22, Lincoln 23, Omaha 24-26, Kansas City, Mo., 28-Oct. 3, Denver, Col., 5-10.

JOSHUA SIMPKINS: Millville, N. J., Sept. 22, Vineland 23, Atlantic City 24, Bridgeton 25, Salem 26, Burlington 28.

KITTY LANGLEY: Paris, Tex., Sept. 21-26.

KATE CLAXTON: Chicago, Ill., Sept. 21-26.

KATE PUTNAM: Little Rock, Ark., Sept. 26, 29, Hot Springs 30, Paris, Tex., Oct. 1, Dennison 2, Sherman 3, Fort Worth 5, 6.

KNOTTY AFFAIR: Brooklyn, N. Y., Sept. 21-26.

KELCIE RHOADES: Williamsport, Pa., Sept. 21-26.

KAJANSKA: Norfolk, Va., Sept. 22, Richmond 23, 24, Lynchburg 25, Roanoke 26, Wilmington, N. C., 28, Raleigh 29, Charleston, S. C., 30-Oct. 1, Savannah, Ga., 2.

KATE CASTLETON: Portland, Ore., Sept. 21-26, Olympia, Wash., 28, Seattle 29, 30, Tacoma Oct. 1-3, Spokane Falls 5, 6, Walla Walla 7, Pendleton, Ore., 8, Baker City 9, Boise City, Idaho, 10.

KNAPPED: Boston, Mass., Sept. 21-26.

KATIE EMMETT: St. Paul, Minn., Sept. 21-26, Minneapolis 27-Oct. 3, Duluth 5, 6, Superior, Wis., 7, Eau Claire 8, La Crosse 9, Madison 10.

KIRK ARMSTRONG: Chicago, Ill., Sept. 21-26.

KEEP IT DARK: Montgomery, Ala., Sept. 22, Pensacola, Fla., 23, Mobile 24, Selma 25, Meridian, Miss., 26, New Orleans, La., 27-Oct. 3, Jackson, Miss., 5, Vicksburg 6.

KATE MORTIMER: Dalton, Ga., Sept. 21-26, Fayetteville, Tenn., 28-Oct. 3.

LOTTIE WILLIAMS: Philadelphia, Pa., Sept. 21-26, Bridgeton, N. J., 28, Salem 29, Millville 30, Hightstown Oct. 1, Asbury Park 2, Sing Sing, N. Y., 3.

LIGHTS AND SHADOWS: Chicago, Ill., Sept. 27-Oct. 3.

LEWIS MORRISON: Denver, Col., Sept. 21-26, Leadville 27, Aspen 28, Sadilla 29, Colorado Springs Oct. 1, Trinidad 2, 3, Cheyenne, Wyo., 5, Kearney, Neb., 6, Grand Island 7, Lincoln 8, Council Bluffs, Ia., 9, Leavenworth, Kan., 10.

LITTLE GOLDIE: Grand Rapids, Mich., Sept. 21-26, Ionia 28, St. Louis 29, Big Rapids 30, Manistee Oct. 1, Muskegon 2, Grand Harbor 3, Milwaukee, Wis., 5-10.

LYCEUM THEATRE (Frohman's): Chicago, Ill., Sept. 7-Oct. 3, Philadelphia, Pa., 5-17.

LIMITED MAIL: Chicago, Ill., Sept. 20-Oct. 4, Lima, O., Springfield 6, Mansfield 7, Canton 8, Akron 9, Youngstown 10.

LILLIAN KENNEDY: Great Falls, N. H., Sept. 22, Portsmouth 23, Amesbury, Mass., 24, Newburyport 25, Haverhill 26, Exeter, N. H., 28, Nashua 29, Gardner, Mass., 30.

LILLIAN LEWIS: Huntsville, Ala., Sept. 28.

LEORA A. LANE: Marysville, Mo., Sept. 21-26.

LAST DAYS OF POMPEII: Parkersburg, W. Va., Sept. 22, Martin's Ferry, O., 23, McKeesport, Pa., 24, Mt. Pleasant 25, Altoona 26, Greensburg 28, Johnstown 29, Cumberland, Md., 30, Martinsburg, W. Va., Oct. 1, Winchester, Va., 2, Alexandria 3.

LEONZO BROTHERS: Harlem, N. Y., Sept. 21-26.

LITTLE NUGGET: Mercer, Pa., Sept. 22, New Castle 23, Beaver Falls 24, East Liverpool, O., 25, Steubenville 26.

LOST IN NEW YORK: Chicago, Ill., Sept. 20-Oct. 10.

LATER ON: Cleveland, O., Sept. 21-26, Chicago, Ill., 28-Oct. 3.

LITTLE TRIXIE (Robbins'): Bloomington, Ill., Sept. 22, Menonk 23, Peoria 24, Pekin 25, Galesburg 27, Rushville 28, Havana 29.

LITTLE LORD FAUNTLEROY: Milwaukee, Wis., Sept. 20-26, Sheboygan 28, Manitowoc 29, Berlin 30, Ripon Oct. 1, Fond du Lac 2, Oshkosh 3.

MUGGS' LANDING (No. 1): Huntingdon, Pa., Sept. 22, Uniontown 23, Belle Vernon 24, Irwin 25, Tarentum 26, Wheeling, W. Va., 28, 29.

MR. POTTER OF TEXAS: Indianapolis, Ind., Sept. 21-26, Cleveland, O., 28-Oct. 3, Detroit, Mich., 5-7, Fort Wayne, Ind., 8, So. Bend 9, Janesville, Wis., 10.

MOSA-WILLIAMS: Glens Falls, N. Y., Sept. 21-26.

MADAME MODJESKA: Brantford, Ont., Sept. 22, Hamilton 23, Toronto 24-26, Montreal, P. Q., 28-Oct. 3, Troy, N. Y., 5, 6, Utica 7, Albany 8-10.

MAE LYON: Anderson, Ind., Sept. 21-26.

MR. WILKINSON'S WIDOWS: Cedar Rapids, Ia., Sept. 23, Marshalltown 24, Des Moines 25, 26, Council Bluffs 28, Sioux City 29, Lincoln, Neb., 30, St. Joseph, Mo., Oct. 1, Leavenworth, Kas., 2, Topeka, Kansas City, Mo., 3-10.

MONEY MAD: Reading, Pa., Sept. 22, Scranton 23, Rochester, N. Y., 24-26.

MARIE HUBERT FROHMAN: Haverhill, Mass., Sept. 21, Clinton 23, Waltham 24, So. Framingham 25, Woonsocket, R. I., 26, Philadelphia, Pa., 28-Oct. 3, Chester 5, 6, Wilmington, Del., 7, Paterson, N. J., 8-10.

MATTIE VICKERS: Waterloo, Ia., Sept. 22, Fort Dodge 23.

MR. BARNES OF NEW YORK: Lawrence, Mass., Sept. 22, Worcester 24-26.

MOUNTAIN KING: Youngstown, O., Canton 23, Mansfield 24, Lyman 25, Fort Wayne, Ind., 27, Chicago, Ill., 28-Oct. 17.

MAGGIE MILLER: Greenville, O., Sept. 21-26.

MINNIE SEWARD: Sharon, Pa., Sept. 23, 24, Butler 24-26, Tarentum 28-30, East Liverpool, O., Oct. 1-3.

MR. WILKINSON'S WIDOWS: New York city Aug. 24—indefinite.

MARIE WAINWRIGHT: New York city Sept. 7—indefinite.

MINNA GALE: Chicago, Ill., Sept. 21-Oct. 3.

MY JACK (Walter Sanford's): Fall River, Mass., Sept. 21, 22, Hartford 24-26, Jersey City, N. J., 28-Oct. 3, New Haven, Conn., 5, 6, Waterbury 7, 8, Bridgeport 9, 10.

MCCARTHY'S MISHAPS: New Orleans, La., Sept. 20-26.

MAUDE GRANGER: Wheeling, W. Va., Sept. 24.

MADAME JANAUSCHEK: New Haven, Conn., Sept. 21, 22, Bridgeport 23, 24, Troy, N. Y., 25, 26, Paterson, N. J., 28, 29, Orange 30, Plainfield Oct. 1, Burlington 2, Lancaster, Pa., 3, Wilkesbarre 5, Scranton 6, 7, Hazleton 8, Allentown 9, Reading 10.

MEN AND WOMEN: Omaha, Neb., Sept. 21-23, Council Bluffs, Ia., 24, Sioux City, 25, 26, Lincoln, Neb., 28, Marshalltown, Ia., 29, Cedar Rapids 30, Des Moines, Oct. 1, 2, Burlington 3.

MIDNIGHT ALARM (Pearson's): Ithaca, N. Y., Sept. 22, Carbondale, Pa., 23, Towanda 24, Allentown 25, Hoboken, N. J., 28, 29, Atlantic City Oct. 1, Reading, Pa., 2, Trenton, N. J., 3, Providence, R. I., 5-7.

MYLES FAIRE: Cortland, N. Y., Sept. 22, Homer 23, Elmira 24, Corning 25, Ithaca 26, Brooklyn 28-Oct. 3.

MASTER AND MAN: Chicago, Ill., Sept. 21-26, Anderson, Ind., 28, Lima, O., 29, Mansfield 30, Youngstown Oct. 1, Warren, Pa., 2, Bradford 3.

MARGARET MATHER: Laconia, N. H., Sept. 22, Lawrence, Mass., 23, Salem 24, Taunton 25, New Bedford 26.

MIDNIGHT ALARM (Thompson's): Lykens, N. Y., Sept. 22, Middletown 23, Carlisle 24, Chambersburg 25, Waynesboro 26, Hagerstown, Md., 28, Martinsburg, W. Va., 29, Frederick, Md., 30, Scranton, Pa., Oct. 1, 2, Trenton, N. J., 3.

MILTON NOBLES: Pittston, Pa., Sept. 22, Waverly, N. Y., 23, Utica 24, Troy 25, 26.

MCKENNA'S FLIRTATION: Muskegon, Mich., Sept. 22, Cheboygan 23, Oshkosh, Wis., 24, 25, Ashland 26, Duluth, Minn., 28, 29, West Superior, Wis., 30.

NAT C. GOODWIN: Los Angeles, Cal., Sept. 21-23, Fresno 24, Sacramento 25, 26, Portland, Ore., 28-Oct. 3, Seattle, Wash., 5-9, Tacoma 8-10.

NADJE: New York city Aug. 31—indefinite.

NICHE (No. 2): Amesbury, Mass., Sept. 22, So. Framingham 23, Clinton 24, Springfield 25, Westfield 26, Pittsfield 28, Greenfield 29, Northampton 30, Keene, N. H., Oct. 1, Manchester 2, Concord 3.

NATURAL GAS: Washington, D. C., Sept. 21-26.

N. S. WOOD: Philadelphia, Pa., Sept. 21-26.

NEW YORK THEATRE (Griffith's): Dubuque, Ia., Sept. 21-26, Lyons 28, 29, Rock Island, Ill., 30-Oct. 2, Galesburg 3, 4.

NATALIE CHURCHILL: Trenton, N. J., Sept. 21-26.

NOSS JOLLITIES: Merrill, Wis., Sept. 21, 22, Wausau 23, Chippewa Falls 24, New Richmond 25, La Sueur, Minn., 26, St. Peter 28, Waseca 29, Mankato 30, Owatoona, Oct. 1, Rochester 2, Wabash 3, Lake City 5, Red Wing 6, Hastings 7, Hudson, Wis., 8.

NELLIE MCHENRY: Cairo, Ill., Sept. 22, Jackson, Tenn., 23, Memphis 24-26, Louisville, Ky., 28-Oct. 3, Indianapolis, Ind., 5-7, Crawfordsville 8, Fort Wayne 9, Lafayette 10.

NATIONAL THEATRE: New Castle, Ind., Sept. 22, 23, Winchester 24-26.

NEW YORK THEATRE

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Marlboro 23, Leominster 24, Manchester, N. H., 25, 26.

RICHARD D. LEWIS: Effingham, Ill., Sept. 21-26.

RIPLEY: Saratoga, N. Y., Sept. 22, Rutland, Vt., 23, Burlington 24, Montpelier 25, Barre 26, Boston, Mass., 28-Oct. 3, Pawtucket, R. I., 5, Fall River, Mass., 6, Newport, R. I., 7, Providence 8-10.

RAY L. ROYCE: East Saginaw, Mich., Sept. 22, Osceola 24, Alpena 25, Cheboygan 28, Sault Ste. Marie 30.

SPOONER PAYTON: Pawnee City, Neb., Sept. 21-26, Waumega, Kans., 28-Oct. 3, Hiawatha 5-10.

SKIPPED BY THE LIGHT OF THE MOON: Janesville, Wis., Sept. 22, Madison 23, Green Bay 25, Appleton 26.

SHADOW DETECTIVE: Brooklyn, N. Y., Sept. 21-26, Providence, R. I., 28-Oct. 3.

SOUDAN: New York city Sept. 3—indefinite.

SHENANDOAH: New York city Sept. 21-26, Brooklyn, N. Y., 28-Oct. 3.

STAR COMEDY: Jefferson, O., Sept. 21-26.

STUART ROBSON: Brooklyn, N. Y., Sept. 21-26.

STRAIGHT TIP: Philadelphia, Pa., Sept. 21-26.

SEA OF ICE: Hopkinsville, Ky., Sept. 24, Bowling Green 25.

SARAH BERNHARDT: Seattle, Wash., Sept. 24, Spokane Falls 25.

SOAP BUBBLE: Shelbyville, Ind., Sept. 22, Anderson 23, Tipton 24, Frankfort 25, Elwood, Ind., 26, Chicago, Ill., 28-Oct. 3.

SI PLUNKARD: Norfolk, Neb., Sept. 22, West Point 24, Blair 25, Missoula Valley, Ia., 26, So. Omaha, Neb., 28, Plattsmouth 29, Fremont Oct. 1, 2.

SENTENCED FOR LIFE: Nebraska City, Neb., Sept. 24-26.

SHENANDOAH: Peoria, Ill., Sept. 22, Galesburg 23, Burlington, Ia., 25, Hannibal, Mo., 26, Kansas City 28-Oct. 3.

SPIDER AND THE FLY: Philadelphia, Pa., Sept. 21-26.

SUPERBA (Hanlon's): Albany, N. Y., Sept. 21-26, Louisville, Ky., 28-Oct. 3, Evansville, Ind., 5-7, Terre Haute 7, 8, Logansport 9, 10.

SPOONER THEATRE: Ottumwa, Ia., Sept. 21-26.

STANDARD THEATRE (Ramage's): Sandusky, O., Sept. 21-26, New Philadelphia 28-Oct. 3, Springfield 5-10.

SPOONER COMEDY: Perry, Ia., Sept. 21-26.

SI PERKINS: So. Berwick, Me., Sept. 22, Biddeford 23, Rochester, N. H., 24, Dover 25, Exeter 26, Waltham, Mass., 28, Chelsea 29, Newburyport 30.

SWEDISH THEATRE: Minneapolis, Minn., Sept. 20-27.

THE BURGLAR: Syracuse, N. Y., Sept. 22, 23, Binghampton 24, Penn Yan 25, Canandaigua 26, Rochester 28-30, Buffalo Oct. 1-3, Toronto, Oct., 5-10.

THOS. W. KEENE: Pueblo, Col., Sept. 22, 23, Leadville 24, Aspen 25, Provo, Utah, 26, Salt Lake City 28-Oct. 1, Ogden 2, 3.

THE VENDETTA: Binghamton, N. Y., Sept. 22, Wilkes-Barre, Pa., 23, Scranton 24, Allentown 25, Reading 26, Washington, D. C., 28-Oct. 3.

THE VOLUNTEER: Washington, D. C., Sept. 21-26.

THE SOUDAN: Lynn, Mass., Sept. 21-26.

TWO JOHNS: Worcester, Mass., Sept. 22, Springfield 23, Holyoke 24, Pittsfield 25, North Adams 26.

TWO SISTERS: Troy, N. Y., Sept. 22, 23, Cohoes 24, Catskill 25, Poughkeepsie 28, Sing Sing 29, Yonkers 30, Elizabeth, N. J., Oct. 1, Red Bank 2, Atlantic City 3, Philadelphia, Pa., 5-10.

THE BOY TRAMP: Piqua, O., Sept. 22, Lima 23, Findlay 24, Fostoria 25, Bowling Green 26.

TWO OLD CRONIES (Anderson's): Attleboro, Mass., Sept 22, Taunton 23, Brockton 24, New Bedford 25, Newport, R. I., 26, Lawrence, Mass., 28, Lowell 29, Fitchburg 30, Worcester Oct. 1, Willimantic, Conn., 2, Norwich 3.

THAT WOMAN: Gananoque, Ont., Sept. 22, Belleville 23, Trenton 24, Coburg 25, Port Hope 26, Toronto 28-30, Hamilton Oct. 1-3.

TRIP TO CHINATOWN: Minneapolis, Minn., Sept. 21-26.

THERESA NEWCOMB: Frankford, Pa., Sept. 22, 23, Easton 24-26.

TEN NIGHTS IN A BAR-ROOM: Cadiz, O., Sept. 22, Canal Dover 23, 24.

THOMAS E. SHEA: Fitchburg, Mass., Sept. 21-26, Worcester 28-Oct. 3.

THROUGH BY DAYLIGHT: Baltimore, Md., Sept. 21-26, Washington, D. C., 28-Oct. 3.

THE STOWAWAY: Kansas City, Mo., Sept. 21-26.

THE MERCHANT: Milwaukee, Wis., Sept. 22, 23.

TOM SAWYER (Burton's): Alexandria, Va., Sept. 22, Orange 23, Newport News 24, Norfolk 25, 26, Hampton 28, Petersburg 29, Richmond 30, Roanoke Oct. 1, Lynchburg 2, Danville 3.

TRUE IRISH HEARTS: Paterson, N. J., Sept. 22, 23, Hoboken 24-26, New York city 28-Oct. 3.

THE HUSTLER: San Francisco, Cal., Sept. 14-26, Sacramento 28, 29, Santa Rosa 30-Oct. 1, Oakland 2, 3, San Diego 5, Riverside 6, San Bernardino 7, Los Angeles 8, 9.

TEXAS STEER: Boston, Mass., Sept. 14-26.

THE PATROL: Cincinnati, O., Sept. 20-26.

TRUE PEOPLE: Clarinda, Ia., Sept. 25, 26.

TWO LIVE TEMPTATIONS: Chicago, Ill., Sept. 20-Oct. 3.

U AND I (Cronin's): Houston, Tex., Sept. 21, Galveston 22.

UNCLE TOM'S CABIN (Middaugh): Iron Mountain, Mich., Sept 22, Negaunee 23, Ishpeming 24, Bessemer 25, Hurley, Wis., 26, Atkins, Minn., 28, Sauk Centre 29.

UNDER THE GASLIGHT: Philadelphia, Pa., Sept. 21-26.

U AND I (Kelly's): Wilmington, Del., Sept. 22.

UNCLE ISAAC: Detroit, Mich., Sept. 21-26.

UNCLE BIRAM: Raleigh, N. C., Sept. 22.

VINCENT COMEDY: Dunnison, Cal., Sept. 21-26, Montrose 28-Oct. 3.

W. H. CRANE: Boston, Mass., Sept. 21-26, Detroit, Mich., 28-Oct. 3.

WAITE COMEDY: Wooster, O., Sept. 21-26, Canton 28 Oct. 3, Salem 5-10.

WHEELER DRAMATIC: Coudersport, N. Y., Sept. 23, Eldred 25, Smithsport 26.

WHITE SLAVE: Washington, D. C., Sept. 21-26.

WELLS-JEFFRIES: Seneca, Kans., Sept. 21-26, St. Joseph, Mo., 28-Oct. 3.

WORLD AGAINST HER (Agnes Wallace-Villa): Somerville, N. J., Sept. 22, Contesville 23, Wilmington, Del., 24-26, Philadelphia, Pa., 28-Oct. 3.

W. J. SCANLAN: Wilkesbarre, Pa., Sept. 22, Pottsville, 23, Harrisburg 24, Norristown 25, Wilmington, Del., 26, New York city 28-Oct. 10.

WORK AND WAGES: Philadelphia, Pa., Sept. 21-26.

WIDOW MCCANN'S TRIP: Belfast, Me., Sept 22, Pittsfield 23, Waterville 24, Skowhegan 25, Lewiston 26.

VON VONSON: La Crosse, Wis., Sept. 22, Eau Claire 23, West Superior 24, Duluth, Minn., 25, 26, St. Paul 27-Oct. 3, Minneapolis 5-10.

OPERA AND CONCERT.

AUGUSTA OHLSTROM CONCERT: Chicago, Ill., Sept. 22, Aurora 23, De Kalb 24, Rockford 25, Stonington, Wis., 26, Beloit 28, Belvidere, Ill., 29, Freeport 30, Madison, Wis., Oct. 1, Portage City 2, La Crosse 3.

ANNANDALE-HAMILTON OPERA: Grand Rapids, Mich., Sept. 22, Jackson 23, Buffalo, N. Y., 26-28.

AMERICAN OPERA (Hinrich's): Philadelphia, Pa., June 8—indefinite.

BOSTONIANS: New York city Sept. 28—indefinite.

BAKER OPERA (A): Seneca Falls, N. Y., Sept. 21, 22, Ithaca 23, 24, Elmira Oct. 5-10.

CASTLES IN THE AIR: Atlanta, Ga., Sept. 22, Knoxville, Tenn., 23, 24, Chattanooga 25, Anniston, Ala., 26, Birmingham 27, 28, Montgomery 30, Pensacola, Fla., Oct., 1, Mobile, Ala., 2, 3, New Orleans, La., 4-10.

CARLETON OPERA: Baltimore, Md., Sept. 21-26.

CORINNE OPERA BURLESQUE: Hoboken, N. J., Sept. 22, 23.

De WOLF HOPPER OPERA: New York city May 4—Oct. 3.

DESHON OPERA: Winnipeg, Man., Aug. 31-Sept. 26.

EMMA THURSBY CONCERT: Grand Forks, No. Dak., Sept. 28-Oct. 3, Fargo 5-10.

EILEEN: Topeka, Kans., Sept. 21, 22, Atchison 23, St. Joseph, Mo., 24, Lincoln, Neb., 25, Beatrice 26, Omaha 28-Oct. 3.

FRANCIS WILSON COMIC OPERA: New York city Oct. 5—indefinite.

GARROW OPERA: Omaha, Neb., Aug. 31-Oct. 10.

GAIETY OPERA: Grand Forks, No. Dak., 28 Oct. 3.

GUY DIAMOND: Hammond, Ind., Sept. 22, Lowell 23, 24, Delphia 25, 26.

HESS OPERA: Chicago, Ill., Aug. 28—indefinite.

IDEAL OPERA: Philadelphia, Pa., June 8—indefinite.

LITTLE TYCOON OPERA: Montreal, P. Q., Sept. 21-26, Toronto, Ont., 28-Oct. 3, Pittsburg, Pa., 5-10.

MILTON ARONN OPERA: Norwalk, Conn., Sept. 21-26, Danbury 28-Oct. 3, Hartford 5-10.

MINNIE HAUK GRAND OPERA: Chicago, Ill., Sept. 28 Oct. 10.

MARIE GREENWALL OPERA: Cincinnati, O., Sept. 21-26, Louisville, Ky., 28-30, Frankfort Oct. 1, Mt. Sterling 2, Danville 3, Owensboro 5-10.

PAULTON COMIC OPERA: Omaha, Neb., Sept. 22, 23, Sioux City, Ia., 24-26, St. Paul, Minn., 28-Oct. 3.

PEARL OF PEKIN: Toledo, O., Sept. 21-26, Jackson, Mich., 28, Battle Creek 29, Grand Rapids 30, Adrian Oct. 1, Bay City 2, East Saginaw 3, Detroit 5-10.

PAULINE HALL OPERA: Pittsburg, Pa., Sept. 21-26.

SINDBAD: San Francisco, Cal., Sept. 28 Oct. 24.

SHEIK OPERA: Omaha, Neb., Sept. 21-23, Sioux City, Ia., 24-26, Des Moines 27, St. Paul, Minn., 28-Oct. 2.

TAR AND TARTAR: Philadelphia, Pa., Sept. 28 Oct. 3.

WILBUR OPERA: Columbus, O., Sept. 21-26, Dayton 28-Oct. 3, Charleston, W. Va., 5-10.

VARIETY AND BURLESQUE.

AMERICAN NIGHTINGALES: Albany, N. Y., Sept. 21-26, Troy 28-Oct. 3.

BOSTON CREOLES: Petrolia, Pa., Sept. 22.

CREOLE BURLESQUE: St. Louis, Mo., Sept. 21-26.

CARMENCITA: Kansas City, Mo., Sept. 21-26, Denver, Col., 28-Oct. 3, Omaha, Neb., 5-10.

CITY CLUB: Providence, R. I., Sept. 21-26.

FRENCH BURLESQUE: Cleveland, O., Sept. 21-26.

FAY FOSTER BURLESQUE: Philadelphia, Pa., Sept. 21-26.

FRENCH FOLLY BURLESQUE: Montreal, P. Q., Sept. 21-26, Buffalo, N. Y., 28-Oct. 3.

GUS HILL: New York city Sept. 21-26, Philadelphia, Pa., 28 Oct. 3, Baltimore, Md., 5-10.

GILLETTE WORLD OF WHEELS: Buffalo, N. Y., Sept. 21-26.

GEORGE SUN: Grafton, W. Va., Sept. 22, Piedmont 23, Elk Garden 24, Keyser 25, Frostburg, Md., 26, Berryville, Va., 28, Rockland, W. Va., 29, Alexandria, Va., 30.

HENRY BURLESQUE: Harlem, N. Y., Sept. 21-26, Cleveland, O., 28-Oct. 3.

HARRY KENNELL: Baltimore, Md., Sept. 21-26.

HYDE SPECIALTY: Newark, N. J., Sept. 21-26, Philadelphia, Pa., 28-Oct. 3.

KENNEDY'S LAUGH-MAKERS: Paterson, N. J., Sept. 21-26.

LESTER AND WILLIAMS: Grand Rapids, Mich., Sept. 21-26.

LILLY CLAY GAIETY: Pittsburg, Pa., Sept. 21-26, Harlem, N. Y., 28-Oct. 3, New York city 5-10.

LONDON GAIETY GIRLS: St. Paul, Minn., Sept. 21-26.

MAY RUSSELL BURLESQUE: Albany, N. Y., Sept. 28-Oct. 3.

MAY HOWARD BURLESQUE: Albany, N. Y., Sept. 21-26.

NIGHT OWLS: Troy, N. Y., Sept. 21-26, Newark, N. J., 28-Oct. 3.

NELSON'S WORLD: New York city Sept. 12-26.

PARISIAN FOLLY: Worcester, Mass., Sept. 21-26.

REILLY AND WOOD'S SPECIALTY: New York city Sept. 21-26.

ROSE HILL FOLLY: Chicago, Ill., Sept. 20-26, Logansport, Ind., 28, Muncie 29, Anderson 30, Marion Oct. 1, Richmond 2, Cincinnati, O., 3.

RENTZ-SANTLEY: Brooklyn, N. Y., Sept. 21-26.

S. R. O. VAUDEVILLE: Brooklyn, E. D., Sept. 21-26.

TURNER'S ENGLISH GIRLS: Syracuse, N. Y., Sept. 21-26.

TONY PASTOR'S SPECIALTY: Chicago, Ill., Sept. 21-26, Pittsburg, Pa., 28 Oct. 3, Philadelphia 5-10.

VICTOR VAUDEVILLE: Milwaukee, Wis., Sept. 21-26.

VARDIS SISTERS: Brooklyn, N. Y., Sept. 28-Oct. 3.

WHALLEN AND MARTELL: Cincinnati, O., Sept. 20-26, St. Louis, Mo., 27 Oct. 3, Chicago, Ill., 5-10.

WEBBER AND FIELD'S SPECIALTY: New York city Sept. 21-26.

WATSON SISTERS BURLESQUE: Amsterdam, N. Y., Sept 22, Oneonto 24, Matteawan 25.

MINSTRELS.

AL. G. FIELD: Canton, O., Sept. 24, Alliance 25, Youngstown 26, Sharon, Pa., 28, Butler 29, Warren, O., 30, Lima Oct. 2.

ARLINGTON: York, Pa., Sept. 22, Hagerstown, Md., 23, Chambersburg, Pa., 24, Carlisle 25, Harrisburg 26, Lykens 28, Sunbury 29, Louisburg 30.

ARCHIE WHITE: St. Louis, Mo., Sept. 20-26.

BEACH-BOWERS: Waco, Tex., Sept. 22, Austin 23, San Antonio 24.

CLEVELAND'S GREATEST EFFORT: Wilmington, Del., Sept. 23.

CLEVELAND'S EIFFEL TOWER: Denver, Col., Sept. 21-26, Cheyenne, Wyo., 28, Ogden, Utah, 30, Park City Oct. 1, Salt Lake City 2, 3.

CARNCROSS: Philadelphia, Pa., Sept. 7—indefinite.

EMERSON: Ottawa, Ill., Sept. 22, Davenport Ia., 23, Iowa City 24, Cedar Rapids 25, La Crosse, Wis., 26, Wausau 29.

GEORGE WILSON: Birmingham, Ala., 22, Anniston 23, Rome, Ga., 24, Atlanta 25, 26.

GORMAN BROTHERS: Buffalo, N. Y., Sept. 22, 23, Cleveland, O., 24-26, Detroit, Mich., 28-30, Toronto, Ont., Oct. 1-3.

GORTON: Malone, N. Y., Sept. 22-24, St. Albans, Vt., 26.

GEORGIA: New Orleans, La., Sept. 20-26.

GEORGE THATCHER: Baltimore, Md., Sept. 21-26, New York city 28-Oct. 3.

GOODYEAR, ELTICH AND SCHILLING: Pocatello, Idaho, Sept. 22, Dillon, Mont., 23, Boulder 24, Deer Lodge 25, Anaconda 26, Butte City 28-30, Helena Oct. 1-3.

HICKS AND SAWYER: Topeka, Kans., Sept. 22, 23, Atchison, 24, Burlingame 25, Osage City 26.

HI HENRY: Tonawanda, N. Y., Sept. 22, Medina 23, Albion 24, Holley 25, Brockport 26.

KAY AND ASHTON: Chillicothe O., Sept. 22, Washington, C. H. 23, Mt. Gilead 24.

LEW DOCKSTADER: Norwich, Conn., Sept. 21, New London 23, Woonsocket, R. I., 24, Newport 25, Pawtucket 26.

MCCABE AND YOUNG: Galveston, Tex., Sept. 28, 29, Victoria 30, Columbus Oct. 1, Houston 2, Dallas 3, Fort Worth 4.

PRIMROSE AND WEST: Jersey City, N. J., Sept. 21-26, New York city 28-Oct. 3.

VREELAND: Bellefonte, Pa., Oct. 1, Punxsutawny 2, Dubois 3.

WILSON AND GRAHAM: San Jose, Cal., Sept. 22, Miles 23, Oakland 24, Napa 25, Fairfield 26, Sacramento 28-30.

CIRCUSES.

ADAM FOREPAUGH: Logan, Utah, Sept. 22, Ogden 23, Salt Lake City 24, 25, Provo 27.

BARNUM AND BAILEY: Indianapolis, Ind., Sept. 22, Columbus 23, Louisville, Ky., 24, Lexington 25, Covington 26.

CHAS. LEE: Penn Yan, N. Y., Sept. 23.

DIEFENBACH: Murphyboro, Ill., Sept. 21-26.

HUNTING: Greensburg, Pa., Sept. 22, Jeannette 23, Braddock 24, East Liberty 25, 26.

JOHN ROBINSON'S: Bellaire, O., Sept. 22, Fairmount, W. Va., 23, Morgantown 24, Clarksburg 25, Cumberland, Md., 26.

PROF. WILLIAMS: Boone, Ia., Sept. 22, Ogden 23, Carroll 24.

PROF. REID: Lewiston, Pa., Sept. 22, 23.

RINGLING BROTHERS: Carthage, Mo., Sept. 22.

SELLS BROTHERS: San Francisco, Cal., Sept. 22 San Jose 23, Livermore 24, Merced 25, Hanford 26, Santa Barbara 28, Buenaventura 29, Los Angeles 30, Santa Anna Oct. 1, Pomona 2, San Bernardino 3, Bakersfield 5, Visalia 6, Fresno 7, Modesto 8, Lone 9, Stockton 10.

WASHBURN AND ARLINGTON: Somerville, N. J., Sept. 22, Flemington 23, Bordentown 24, Burlington 25.

WHITING: Edon, O., Sept. 22, Montpelier 23, West Unity 24, Pioneer 25, Fayette 26.

WALTER L. MAIN: Hudson, N. Y., Sept. 22, Peekskill 23, Sing Sing 24, Tarrytown 25, Yonkers 26.

MISCELLANEOUS.

AMERICAN GLASS-BLOWERS: Collinsville, Conn., Sept. 21-26.

BRISTOL'S (D. M.) EQUINES: Bridgeport, Conn., Sept. 21-23, New Haven 24-26, Hackensack, N. J., 28, Montclair 29, 30, Easton, Pa., Oct. 1-3.

BUCKEY MUSEUM: Burlington, Kans., Sept. 21-26.

GENTRY'S EQUINES: Columbus, O., Sept 21-26.

HEWITT MUSETTES: Baird, Tex., Sept. 22, Cisco 23, 24.

MORTON MUSEUM: Allentown, Pa., Sept. 21-26.

MRS. GEN. TOM THUMB: Jamestown, N. Y., Sept. 22, Erie, Pa., 23, Buffalo, N. Y., 24-26, Girard, O., 28, Ashtabula 29, Niles 30, Canal Dover Oct. 1, Bellaire 2, Harper's Ferry, W. Va., 3, Chillicothe, O., 5, Ironton 6, Portsmouth 7.

PROF. HERRMANN: Detroit, Mich., Sept. 21-26.

W. W. DAYTON: Hinsdale, N. H., Sept 22, Keene 23, 24, Winchendon, Mass., 25, 26.

ZERA AMERICAN MUSEUM: Evans, W., Sept. 21-26.

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ANNIE WARD TIFFANY CO.

Charles H. Greene, manager; Edward Trail, business manager. Tour began at Boston, on Sept. 14.

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